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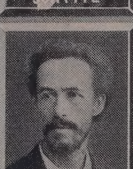
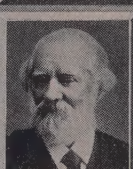
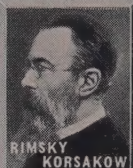
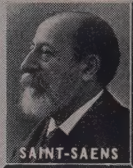
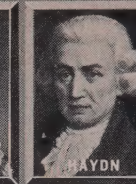
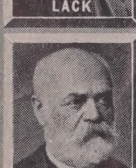
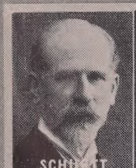
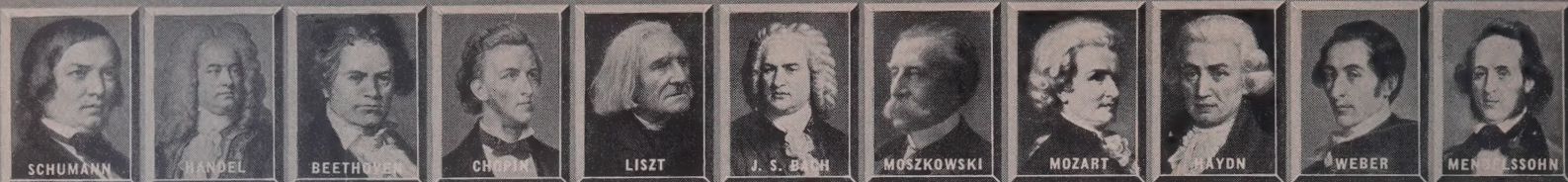
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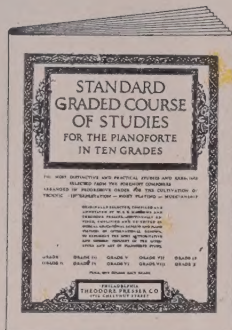
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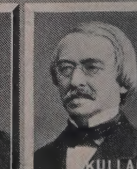
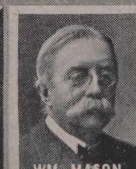
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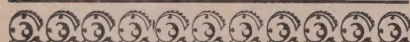
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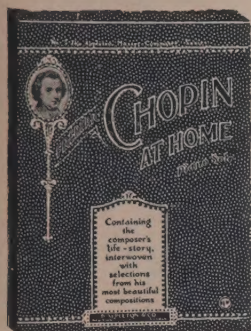
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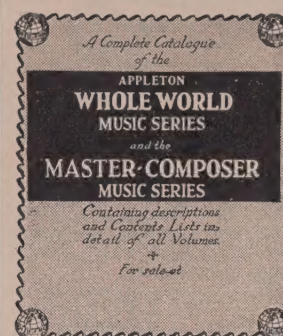
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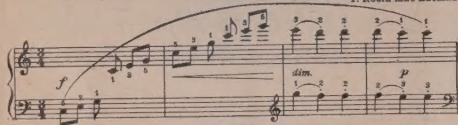
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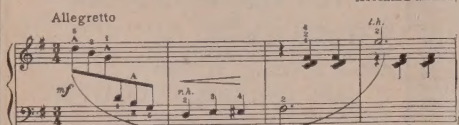
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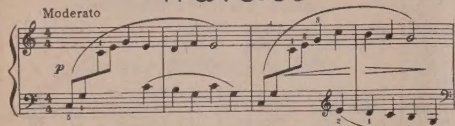
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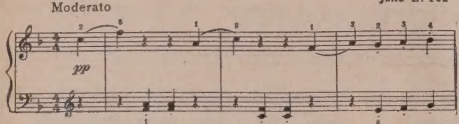
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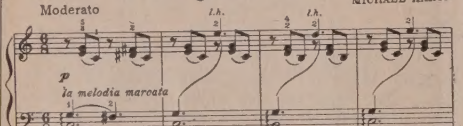
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## FASCINATING PIECES FOR THE MUSICAL HOME

## DANCING NYMPHS

IRENE MARSCHAND RITTER

A fitting companion piece to *Garden of Roses*.

Grade 3½ Moderato M.M. ♩=108

The musical score for "Dancing Nymphs" is written for piano. It begins with a key signature of one flat (B-flat major) and a 4/4 time signature. The tempo is marked "Moderato" with a metronome marking of 108. The score is divided into two main parts: a main section and a Trio section. The main section includes markings for "p dolce", "mf", "grazioso", "a tempo", "rit.", "Più animato", "Fine", and "D.S.". The Trio section is marked "TRIO" and "mp", and includes "a tempo", "rit.", and "dim." markings. The score features various musical notations including notes, rests, accidentals, and dynamic markings.

\* From here go back to ♩, and play to *Fine*; then play *Trio*.

Other Music Sections in this issue on pages 585, 593, 621.

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Another one of Mr. Tourjée's  
very taking waltzes. Grade 4.-

# FLATTERY

VALSE ETUDE

HOMER TOURJÉE

**Moderato****Allegro con spirito** M. M.  $\text{♩} = 72$ 

The musical score for "Flattery" is a piano etude in 3/4 time. It begins with a **Moderato** tempo and a **mf** dynamic. The first system shows a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody with a **rall.** marking. The third system introduces a **poco rall.** and then returns to **a tempo**. The fourth system ends with a **Fine** marking. The fifth system begins a **Legatissimo e dolce** section with a **p** dynamic. The sixth system continues this section. The seventh system shows a **rall.** marking. The eighth system continues the piece. The ninth system concludes the etude. The score includes various musical notations such as notes, rests, and fingerings.

Piano introduction for 'Woodland Revels'. The score is in G major, 6/8 time, and 3/4 time. It features a melody in the right hand with various fingerings (1, 2, 3, 4, 5) and a bass line in the left hand. The piece concludes with a double bar line and the initials 'D. S.'.

## WOODLAND REVELS

From the *Pageant Suite*. Grade 3.

W. D. ARMSTRONG, Op. 116, No. 2

Allegro vivace M. M. ♩ = 160

Main body of the piece 'Woodland Revels'. The score is in G major, 6/8 time, and 3/4 time. It features a melody in the right hand and a bass line in the left hand. The piece includes various dynamics (mf, ff, f-p) and articulations (accents, slurs). The score is divided into sections by double bar lines. The piece concludes with a double bar line and the initials 'D. C.'.

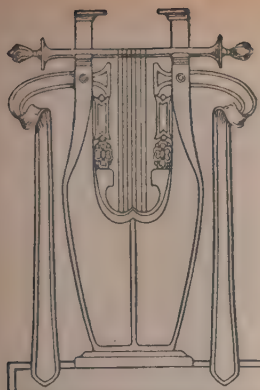
## DANCING COLUMBINE

the Toy Box, a set of characteristic pieces. Grade 3.

Andante moderato e molto grazioso M.M.  $\text{♩} = 108$ 

MONTAGUE EWING

The musical score for "Dancing Columbine" is written for piano. It begins with a treble and bass staff. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings including *ff*, *mf*, *rf*, *p*, *pp*, *fz*, and *delicato*. The tempo is marked "Andante moderato e molto grazioso" with a metronome marking of 108. The key signature has one flat (B-flat). The score is arranged in two systems of two staves each.



# THE ETUDE Music Magazine

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor  
JAMES FRANCIS COOKE

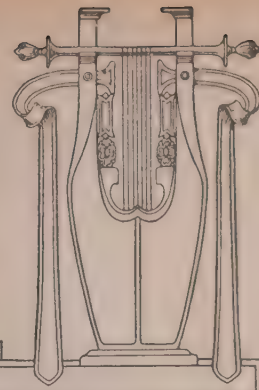
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AUGUST, 1929



CHARLES GOUNOD

## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



CÉSAR FRANCK

GOUNOD'S "JEANNE D'ARC" had its first performance in New York when given on May 12th in commemoration of the fifth centenary of the "Warrior Maid of Orleans." It was a part of the tribute of the French people of New York City and was sponsored by the French Huguenot Church, the "Church of the Walloons," which dates back to the early days of the "Fort" and is the chronological equal of the Collegiate Dutch Reformed Church. The celebration was held in the French Institute.

THE NORTH SHORE FESTIVAL at Evanston, Illinois, was held this year from May 27th to June 1st, with Peter C. Lutkin as conductor. "Samson and Delila" by Saint-Saëns and the great Bach "Mass in B Minor" were the chief choral offerings. Leading soloists were Nevada Van der Veer, Alice Mock, Anna Burmeister, Marie Morrissey, Paul Althouse, and Barre-Hill.

THE BIENNIAL CONVENTION of the National Federation of Music Clubs met at Boston on June 10th to 17th, with Mrs. Edgar Stillman Kelley presiding. Each day was devoted to some particular feature of the Federation's activities. The finals of the Young Artists' Contests were held on the 11th; the 12th was Educational Day with Mrs. Frank A. Seiberling as chairman; the 13th was American Music Day; the 14th, Religious Education Day; the 15th, Junior Day. Thirty of the leading women's choral organizations of the country, from Portland, Maine, to Los Angeles, were present and on Thursday joined in great programs of massed singing.

THE CHICAGO CIVIC OPERA COMPANY is sponsoring a movement to promote opera clubs in all the suburban communities within a radius of sixty miles. A progressive movement worth the attention of other cities large and small.

THE CONGRESS OF BRAILLE MUSICAL EXPERTS, representing fourteen nationalities, which recently met in Paris, agreed to adopt universally the English style of Braille notation. Heretofore there have been such wide variations in the methods of musical notation for the blind that works published in one country were often unintelligible in another.

CAPTAIN F. W. WOOD, for twenty-nine years the bandmaster of the famous Scots Guards of London, retired on June twenty-first, after fifty-one years of service in the British army. He conducted the band at both the coronation and the funeral of King Edward VII.



ERNO VON DOHNÁNYI

ERNO DOHNÁNYI, best known to America as a brilliant piano virtuoso, has had his opera-comique, "The Tenor," performed at the Royal Opera of Budapest, when it met with success. Born at Pozsony (Pressburg), Hungary, on July 27th, 1877, he received his first musical instruction from his father, an amateur violoncellist. His piano studies were finished with d'Albert. In the intervals of his world tours he has given much time to composition, mostly in the form of symphonies, chamber music and piano solos and concertos.

FOUR NEW AMERICAN SINGERS are announced as additions to the Metropolitan Opera Company. Of these Gladys Swartout, mezzo-soprano, was formerly with the Chicago Civic Opera; Eleanor La Mance, mezzo-soprano, and Edward Ransome, tenor, have in latter years sung in several Italian theaters.

THE CINCINNATI MAY MUSICAL FESTIVAL, founded in 1873 by Theodore Thomas, who conducted the first fifteen of these biennial events, was held for the twenty-eighth time, on May 11th to 16th. Frederick Stock, successor to Mr. Thomas as leader of the Chicago Orchestra, was the conductor for this event. Leading choral works were Mendelssohn's "St. Paul," Bach's "Magnificat," Honegger's "King David," Wolf-Ferrari's "The New Life," and Saint-Saëns' "Samson and Delila." "A Sea Symphony" by Vaughan Williams was given with full orchestra, chorus, solo chorus, and soloists. Leading singers were Florence Austral, Cyrena Van Gordon, Marie Morrissey, Nevada Van Der Veer, Dan Beddoe, Fred Patton and Lawrence Tibbett; with Mme. Schumann-Heink singing her "swan song" at these festivals.

MONTEVERDI'S "ORFEO" and Handel's "Apollo e Daphne" had their first performance in America when given, on May 11th, at Smith College of Northampton, Massachusetts. "Orfeo" was first produced in 1607, under the patronage of the Duke of Mantua; and it is one of the earliest works in which there was an attempt to write dramatically and expressively, with the music interpreting line for line the story of the plot.

LEONORA CORTEZ, the young American pianist, is reported to be meeting with very favorable receptions at her concerts in Germany.

ITALIAN MUSICIANS are to have a representative in their national Parliament, according to a reported decree of Mussolini.

VINCENT D'INDY recently celebrated his seventy-eighth birthday by conducting a concert devoted entirely to his own compositions.

THE MUNICIPAL THEATER of Coblenz is reported to have been closed and the famous orchestra of that city to have been disbanded, because of the unsatisfactory financial condition of the city treasury.

SAMUEL A. BALDWIN finished on May 12th his twenty-second season of free organ recitals in the Great Hall of the College of the City of New York. In the total of twelve hundred and thirty-two recitals he has given there since the opening of the organ on February 11, 1908, there have been ten thousand and thirty-six interpretations of eighteen hundred and twenty-five works, embracing every school of organ compositions as well as many transcriptions.

THE FIFTH ANNUAL VICTOR HERBERT MEMORIAL CONCERT was held in the ballroom of the Ritz-Carlton of New York, on May twenty-fifth, under the auspices of the American Society of Composers, Authors and Publishers. Leading features of the program were Henry Hadley and Sigmund Romberg conducting Herbert selections; Fritz Scheff, who made her fame in Herbert operas, singing *Kiss Me Again*; and John Philip Sousa leading the closing number, the march from "Babes in Toyland."

MUSIC AT THE CHICAGO CENTENNIAL WORLD'S FAIR in 1933 is to be planned on a program never before equalled in scope and quality. Exhibits, instead of being competitive, will dramatize the art from earliest times, including the making of instruments up to the present day. Festival Hall is to be one of the first of the main group of buildings; and it is now suggested that this be completed two years before the Fair so that festivals preliminary to the main events may be held. Chicago knows how to conduct a World's Fair.

AN ENGLISH MUSIC FESTIVAL is to be held at the Royal York Hotel of Toronto, from November thirteenth to sixteenth. Old English dances and music from the time of the lutanists to our own period will be presented.

LILLI LEHMANN, one of the most famous of the dramatic sopranos in the entire history of the lyric stage, died in Berlin on May seventeenth, at the age of eighty-one. A Bavarian by birth, she began her career at Prague, in "The Magic Flute" and sang light rôles at the Berlin opera till 1885. Her first Wagner rôle was *Woglinde* in a Bayreuth performance in 1876. Gradually she developed from a coloratura into the supreme interpreter of the great heroines of the Wagner music dramas, till her *Isolde* and *Brunnhilde* have become a tradition, not alone in Germany but also in England and America.

AMERICA'S LARGEST CARILLON has now moved its residence from the lately dedicated Singing Tower Carillon on the Bok estate in southern Florida to Indianapolis, Indiana. The carillon given by Arthur R. Baxter to the new Scottish Rite Cathedral, dedicated there in May, has sixty-three bells ranging in weight from a few pounds up to twelve tons. The carillon differs from chimes, in that its bells are stationary. This one may be played in three ways: from a keyboard similar to the organ or piano; from a clavier, worked by handles and pedals; and by perforated rolls.

A GENUINELY AMERICAN PROGRAM, in which all compositions were by American musicians and for which Sandor Harmati was conductor of the Padeloup Orchestra and Frances Nash the piano soloist, closed the season of concerts at the Théâtre des Champs Elysées in Paris.

THE SILVER GREY BAND of Logan, Utah, claims the longest unbroken existence of any similar American organization. Organized in 1870, six of its first nine members are now past seventy; while John Johnson, the patriarch of the band, is seventy-seven years of age.

CARL ENGEL, who since 1922 has been Chief of the Music Division of the Library of Congress, has been elected president of G. Schirmer, Inc., in the reorganization of its management. From 1910 till his appointment at Washington, Mr. Engel was musical editor-in-chief of the Boston Music Company. As a skilled and erudite writer on musical themes, he is best known through his contributions to American and European journals. On the death of Oscar G. Sonneck, he became editor of the *Musical Quarterly*.

HENRY M. DUNHAM, organist, composer and the teacher of a whole generation of younger musicians, died on May the fourth, at his home in Brookline, Massachusetts. Born at Brockton, Massachusetts, July 29, 1853, he was educated mostly in the New England Conservatory of Music and at the Boston University College of Music. He was a pupil of the late George E. Whiting, J. C. D. Parker in piano and John Knowles Paine in composition. He held posts at several leading organs of "The Hub," and on the death of George E. Whiting became his successor at the New England Conservatory.

THE GERMAN GRAND OPERA COMPANY is announced for another American tour beginning early in next January. Besides the Wagnerian repertoire given on its last tour, it will this year include performances of Beethoven's "Fidelio" and Mozart's "Don Giovanni." Also a number of American singers are to be added to the casts.

SEVERAL "ALL-AMERICAN" programs are to be included in the season of concerts by the Goldman Band in Central Park, New York. The first of these is planned for the Fourth of July.

"A TUNE IS A TUNE," and the public is hopelessly enough old-fashioned to like one, was proven when the Philadelphia audiences were allowed to ballot for their last program of the past season. In spite of the rather plentiful pills of "modernism" which the orchestra's leader had pressed upon their musical palates, the first choice of the plebiscite was a program of Beethoven's "Fifth Symphony," Wagner's "Overture to Die Meistersinger," and Rimsky-Korsakov's "Scheherazade," while a second choice group would have been the "Leonore Overture, No. 3" of Beethoven, "Symphony in D Minor" by Franck, and "Prelude and Love Death from Tristan and Isolde" by Wagner.

OPERA AT COVENT GARDEN seems to be regaining its former prestige in the social life of London. The Royal family is lending its influence towards this, and the Prince of Wales and former King Manuel of Portugal are frequently in attendance.

THE ENTIRE WAGNERIAN REPERTOIRE has been performed each season of the Budapest Royal Opera for four years. This has been done each year between the regular seasons, and will be repeated in the coming February and March.

OPERA STARS OF BERLIN are to have their salaries raised from thirty to forty thousand dollars a year, according to a late report. This prodigious sum for the Germany of these days is offered to prevent the flocking of these singers to the United States; and, in return for this remuneration, they not only must remain at their posts for nine months of the year but also must agree not to sing in America while on vacation.

THE DEGREE OF DOCTOR OF MUSIC was conferred upon James Francis Cooke, editor of THE ETUDE and president of the Theodore Presser Company, by the Cincinnati Conservatory of Music, at its annual commencement in June. Among others who have received similar degrees from this institution are John Alden Carpenter and David Stanley Smith, of Yale.

AMERICAN ORGAN WORKS are becoming familiar to Ireland through the broadcasting recitals of Mr. Herbert Westerbly, the eminent English organist, at the new Grosvenor Hall of Belfast. Miscellaneous works have appeared on his programs throughout the year; and on May 31st the entire recital was devoted to American compositions, as will be that of July 5th.

EDUARDO MARZO, the noted Italian-American composer, died at New York, on June 7th, in his seventy-ninth year. Born at Naples, his success as a composer of ecclesiastical music won for him many distinctions, including that of a Knight of the Crown of Italy, Knight of the Order of San Sylvester (from Pope Benedict XV), and membership in the Royal Academy of St. Cecilia, of Rome.



EDUARDO MARZO

EUGENE ONEGIN, the grand opera by Tchaikowsky, was given its first performance in English, on the evening of May twenty-second, by the opera department of the Cincinnati Conservatory of Music under the direction of Alexander von Kreisl. The performance was in every way a notable achievement.

(Continued on page 627)

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# Silver Spoons and Silver Keys

THE Great War was a notable example of how the fortunes of men may be suddenly turned upside down, when they are founded upon nothing more substantial than aristocratic birth. The Russian Count who chauffeured us around Nice went to great efforts to explain in broken French that he had never learned anything useful and that the only thing he could do well was to drive a car and therefore he had turned to that to earn his living. "If I had only had a profession—law, music, medicine—I would not have to do this damnable thing," he blustered in fluent French. Born with a silver spoon in his mouth he had never suspected that he would have to hustle for his own board and clothes. Strange that he did not know music, because the aristocracy of Russia usually regarded music as an essential accomplishment. In fact a musical education was at one time a monopoly of the aristocracy. Europe is literally filled with cases similar to our Russian chauffeur. Many of these men are discovering their first real joy in life in learning to work.

There can be no question that, in days gone by, many parents gave their children (girls particularly) an opportunity to study music because it embodied preparation for an accomplishment and also preparation for the possible vocation of music teaching in the event of hard times. Without doubt thousands of teachers of the past were pressed into service because of domestic contingencies that came with a turn of the wheel of fortune. Some of these people have had the natural gifts of the teacher, and we know some instances where they have done exceptionally fine work.

In the future, however, those who are expected to become teachers will require more than a smattering of musical knowledge. Competition in teaching is such that it behooves every student to get as thorough a training as is possible, if a "rainy day" career as a music teacher is in the offing.

If we were to question thousands of parents as to the reason why they give their children music lessons, they would probably confess that the main reason is to enable them to enter the finest social circles. The purpose is a proper one. We know of so many instances of young men and young women who have found music the silver key to higher cultural and social doors, that it seems futile to attempt to recount them. In this age of musical miracles one must know more of music than the mere drawing-room cackle learned from spasmodic and fragmentary reading. In cultural circles at the present, the young

man or the young lady who excels in some form of musical interpretation has the open sesame to an inner circle of people of high standing who lay great stress upon the value of musical training.

Not infrequently, in the case of a young man, this is turned to enormous business advantage. We know of one youth who went to England to take a position in a new enterprise. He played the piano remarkably well. It so happened that the head of the enterprise, a multi-millionaire, whom his thousands of employees approached only with bated breath, happened to hear the young American play the piano. He invited him to his home to play for a musicale, and in a comparatively few years our friend leaped ahead to a degree of prominence in the affairs of the business which unquestionably would have taken him

years to attain if he had not developed his musical gifts. Of course this could be described as an accident of fate. Music, nevertheless, does provide the admission to cultural circles that might be denied otherwise. Naturally, no worth while student studies with such an object alone in view. Yet, if there was not a utilitarian side to being able to read and write, if we did not know that it is a disgrace to be illiterate, we might find ourselves in the case of the kings of the world only a few hundred years back, who were



IN AN ARISTOCRATIC ITALIAN HOME OF THE XVIIIth CENTURY

By the famous artist, F. Gerard

compelled to employ scribes to write the simplest messages.

The use of music has become so universal in these days that to be unable to play, and play acceptably, is often followed by a shamefaced apology. Certainly the ability to play well is always an asset. The silver spoons of birth count less and less in these days; and the silver keys of culture count more and more.

#### AU REVOIR

**D**URING the next few months your editor will be again in Europe, prompted by the very great number of *ETUDE* friends who have written in such complimentary manner about the "Musical Travelogues" that have appeared during the past two years. Your letters have been a real inspiration, and no effort will be spared to bring back to you verbal pictures of the thousand and one things in musical Europe which are of extraordinary interest to the music lover, the student and the teacher.

Our own progress in music in America is such that we find that Europeans take a far more sincere and earnest interest in enabling us to secure information than in former years. America can no longer be ignored. Everywhere in Europe we have met with the greatest imaginable cordiality and courtesy. Twenty-five years ago it was necessary to explain what *THE ETUDE* was. Now *THE ETUDE* seems to be known everywhere in Europe; and, the unswerving high ethical and educational ideals of the paper have brought it a repute of which we are very proud, since you, our readers, have contributed to make the magazine what it is.

In bidding you *au revoir* for a little while it is interesting to tell you that practically every page of *THE ETUDE* reading text has been up in type on the Editor's desk for months beyond the end of our sojourn in Europe. There will be, therefore, no change in contents as every issue is under the supervision of the regular editorial staff of your publication.

So many of our friends are writing us that every number of *THE ETUDE* grows better and better, that we are inspired to leave nothing undone to make *THE ETUDE* more engaging and more useful with every issue.

#### CAPITALIZING OUR PROSPERITY

**T**HE good Lord has certainly blessed Americans with great opulence of leisure time and wealth. We have worked hard and long and like to think that we deserve our unprecedented prosperity. Whether we fit ourselves to deserve keeping it and gaining the most from it is a very different question.

The distribution of wealth in our country and the ever-increasing leisure hours are great assets, but at the same time present serious problems. A half century ago only the children of "gentlemen" (meaning, by that, people of large means, with plenty of idle time) could hope to have a musical training, except in the cases of those few who were fitting themselves to take up music as a professional calling. The possession of a piano was a mark of culture, just as the possession of a carriage and pair was a mark of wealth. Now almost everyone may own an automobile, a radio, an electrical refrigerator, or a fine talking machine. Labor-saving devices in industry have cut down the working hours, and labor-saving devices in the home have torn the shackles from the hands of the housewife.

How do our children look upon this? Do they realize the importance of capitalizing our new-found wealth and our new-found leisure. Do they realize, for instance, that the talking machine and the radio make the study of music vastly more interesting; but that, unless they actually learn to play an instrument, they will be missing at a terrific price one of the greatest joys of life—the ecstasy of self-expression in music? Do they realize that, having earned the ability to play by study, everything they hear over the radio and through the equally marvelous sound reproducing instruments will have a new and infinitely higher significance and cultural value to them?

Music in the home is one of the great blessings of the age.

But it should not be forgotten that music study in the home, augmented in interest by the famous modern inventions, may provide the student with a life avocation which only people of large means could enjoy a few years ago.

The home in which music plays an active part, in which the piano is a living, vital center of interest, in which chamber music and singing form a daily diversion and stimulation, is as different from the home without these privileges as is a living oak from a painted stage tree.

Life is work, and work is joy. The great things in life come from unceasing effort to better ourselves and others. Make your home a real musical home and inspire others to do likewise. Capitalize the great blessings that come to you through the radio and the sound reproducing instruments, by preparing yourself to understand them and appreciate them through real music study of the piano, or of some other instrument.

#### THE ART OF THE NEW—"AND THEN SOME"

**O**FTTIMES we think that the art of the new is very much like the art of the newly rich—a mere technic of ostentation. Recently a gentleman with an aduncous nose, despite an Irish brogue, tried to persuade us that the basilar structure of music was cataphonic. He marked this as the dehiscence of a ripe period of development. Newness was his god, the very ens of progress. His contention seemed to us, to say the least, flagitious.

There are always gowks with a little learning and some necromancy who can palm off the fantastic for the real. The ethos of American art is originality. It is not to be satisfied by filose ideas interminably expanded by musical tricks. Yet, there are those who would create special glorioles of fame for such obvious impostors. Surely the least one can say is that such people are afflicted with hemiopia. We would not infer that all art canons are infrangible.

The past is always jejune for the radical. Time alone liquidates the processes of permanent art. Recently we heard a so-called modern composition which was positively mephitic. This queasy, murky balderdash merely insults cognition. There is scant excuse for this in an art purporting to be beautiful. The nival flora of the bleak wastes of the high Alps (or as we may say in German: *Die Hochgebirgsunterschneevarietäten*) have at least shape, color, and often delightful perfume.

We do not object to oxytones when they enhance the real charm, but a conglomeration of them is merely the din of upper Broadway on New Year's Eve. Never can we admit this as Art. We also expect that our music should be at least palmate, not a disheveled mess of tones and chords with no relation to a main organic development. Yet these mongers of the "new for newness' sake" audaciously parade themselves as the very quaestors of the art.

Lest it be thought that we are altogether rubescent and that the editor has lost his reason, let us say that this editorial, which sounds to us like much of the music and the musical criticism we hear and read, has thus far been written with a purpose. What on earth does it really mean? Very few people will be able to get through the foregoing intelligently, without a dictionary. Only a handful of pedants can grasp its sense. Although these unusual words have been employed with propriety, they have served to make the meaning obscure rather than clear.

When you have something to say, why say it so that as few people as possible can understand? Why write for an audience of lexicographers? Even though the curious terms we inserted can be found in the dictionary, that does not make this bit of writing either artistic or practical. Art in music, painting and literature is the normal unfoldment of ideas through original, inspired means. It is not the opening of a bag of cheap tricks. Therefore our editorial overture is neither good art nor good literature.

God spare us our Yankee common-sense in art as well as in other things! If the so-called futurists hoodwink us in music our tomorrow rests on quicksand.



THE WARTBURG IN EISENACH

“AND BACH was merciful to his apprentices.” This sentence was found in a musty book on the shelf of an old museum in Germany.

### Prelude Allegro

IT WAS the custom in the sixteenth and seventeenth centuries for a parent to “sign over” his boy to learn a trade, such as the trade of a goldsmith, a cobbler, a furrier, a weaver, a buckle maker or a musician. One of Johann Sebastian Bach’s ancestors, one Johannes Bach, in 1604 was apprenticed as an “articled pupil” at Sull to the “Stadtpeifer.” Later he became organist at Stadt.

At one time Bach had eighteen little boys ranging in age from eight to twenty years apprenticed for a term of seven or nine years to learn the trade of music and they worked hard under the strict but kind hand of the master. Some of their duties were to chop the wood for the fires, gathering up every chip and twig; to bring water from the old well; to shovel the deep snow in winter and make a path from the house to the well, and another from the house to the church where much of their time was spent; but the hardest task of all was copying music for hours every day. How their little hands must have ached from ruling the five straight lines and copying masses, fugues, cantatas and chorales of their tireless master. Added to these duties were the long services on Sundays and Holy Days. They took part in all these elaborate services, which required hours of preparation.

### Varied Duties

FOR RECREATION they had the wonderful cantatas and ecclesiastical plays often performed in the old church. These had to be memorized, costumes made, and parts rehearsed. Many of the boys played the strings, small and large violins, violas, cellos. These were used in the church for all services, the strings standing just behind the choir screen. Other boys sang in the choir or pumped the organ. A thousand and one things were to be done and all with the ever watchful eye of the master upon them.

This little band of workers was augmented by the boys of the Bach family and that was a very large family. “Twenty children” reads the baptismal register of the old church. Bach’s father was organist at Eisenach where Johann Sebastian was born in 1685. He was the eleventh child, and the youngest. Johann Sebastian Bach married Barbara, daughter of Michael

# Father Bach

## A Personal Visit to the Home of Bach and a Sketch of Some of the Smaller Compositions of the Master

By JULIA E. SCHELLING

Miss Schelling, whose contributions have frequently appeared in THE ETUDE, is a distinguished lecturer and pianist and a member of the League of American Pen Women, and has traveled very extensively in Europe. She is a sister of the famous virtuoso-composer, Ernest Schelling, and also of Dr. Felix Schelling, head of the Department of English of the University of Pennsylvania.

Bach of Gehren, who died at the birth of the twins which made seven children born to this marriage. Bach wore deep mourning for exactly one year, and then took to himself another helpmate, Anna Wilcken, daughter of the “Hoftrumpeter.” She was a singer and to celebrate their wedding Bach wrote eight “easy pieces” for his young wife. I fancy she sang mostly lullabies after her marriage, as their union was blessed with thirteen children.

The boys of the Bach family, of whom there were nine, performed the same duties as the “bound apprentices.” The girls knitted socks, made shirts for the little boys, and helped in the home duties. They were all obliged to attend all church services as part of the congregation.

### Chaconne

“FAMILY GATHERINGS” were the fashion in the time of Bach. Family musical festivals were held when all, even the little girls and Mother Bach, joined in singing cantatas, many extemporizing variations and counterpoints all over the beloved Lutheran chorals, and inventing musical “quiblets.” This was the dissipation of the Bachs, and these musical themes with variations were known to last well into the small hours.

The Bach family was such a musical one that the word “Bach” was synonymous for musician. You could say, “You are a good Bach” meaning, “You are a good organist or a good musician.” It is said that at one time forty-eight musicians made up the Bach family tree, and we know that four of Bach’s sons were noted musicians in their day.

### Cantatas

IT IS not of Bach’s great organ fugues that we are thinking—those colossal architectural tonal monuments—the *A Minor*, the stately *E Minor*, and towering *B Minor*. Bach loved the minor mode. It is not Bach’s dramatic genius displayed in the “Passion, according to St. Matthew” and the “Passion, according to St. John,” that we are discussing. These have been so often described that they have become the household gods of every real student of music. It is of the cantatas, the chamber music, prepared for the children under Bach’s training.

At one time Bach composed a new cantata for every Sunday of the Church year. Two hundred and ninety-five, his son, Philip Emanuel, estimates were produced; but only two hundred and twenty-nine are now known to exist. There are five sets of Kirchen Cantatas in one collection.

Let us picture “Father Bach” on a Sunday afternoon surrounded by his seventeen picked choristers, five sopranos, two altos, three tenors, seven basses, a more

solid foundation than the present proportion. This choir was accompanied by a few violins, flutes, oboes, trumpets, one drum, and the organ. Bach conducted with a roll of music. These Sunday cantatas were interspersed with secular cantatas written to celebrate weddings, baptisms, birthdays, or to express loyalty to the reigning sovereign. For those secular cantatas all numbers were in dance form, and often the popular song hits of the day were arranged in sprightly fashion.

### Gigue

A CANTATA written in 1742 and named “We Have a New Government” was lately found at the Berlin State Library, and reproduced in costume in Paris. The libretto is in dialect of Saxony; all numbers are in dance form; and the popular song hits of the day are arranged very like our modern *revue*. Fancy naming Johann Sebastian Bach as the inventor of the theatrical *revue*! This unsuspected side of the composer’s genius might be traced in other popular cantatas of his day. For instance, this is shown in “The Coffee Cantata.” This cantata was a comic opera of its time. The cast consisted of three characters and a chorus. The characters were a father, a daughter (who will not give up the new and fashionable coffee habit) and her suitor.

Another Bach “*revue*”—a masque—had four characters symbolizing the four great rivers, the Pleisse (soprano), the Danube (alto), the Elbe (tenor), and the Vistula (bass). This was performed before Augustus III and his queen at Leipzig in 1734.

### Temperament

ONE DAY Father Bach had an argument with his son Christian (known as the London Bach) about the tuning of the organ and harpsichord, and just to make this clear Bach wrote 48 fugues to prove the advantage of tuning all keys equally. It is not recorded whether Christian was convinced or not. He probably studied all the forty-eight fugues before deciding.

To the two hundred and twenty-nine cantatas, add one hundred and forty-eight organ pieces for the “Little Organ Book” alone, and sixty preludes. The larger works are so well-known that they need not be mentioned. This vast collection was copied by hand. Bach even copied many works of other composers, including many of those of the Bach family. What wonder that Bach, like Handel, became blind!

Bach was always loyal to the family. He was of a cheerful disposition, great piety and goodness, and he considered the family life as the chief reason for existence.

With the rise and spread of the Lutheran movement the organists of Bach’s time naturally turned for inspiration to the choral.



BACH'S BIRTHPLACE IN EISENACH

Bach has been described by Forkel as “the first great voice from Germany after Luther.” He has also been called “A sign of God, clear but inexplicable.”

### Andante

LET US PICTURE Bach living his simple, happy, busy life in the old homestead where he was born, and his father before him. The charming old house is still standing in Eisenach, although the city has crept up close to it. Its garden has been invaded by modern business houses, but part of the wooden fence remains and a few of the box-bordered flower beds are still to be seen. The interior of the house is unchanged with its open fireplaces and a beautiful old Dutch oven in the kitchen. The cradle which rocked the great Bach to sleep when he was a babe is still there and the garret where, as a young man, Bach made his tools and engraved many of his masterpieces.

The feeling of “homeliness” is felt wherever you turn and it was here that Bach taught his little apprentices, and we can well believe that “he was merciful to them.” Wagner has given us a most realistic and charming picture of music apprentices of the 17th century in “Die Meistersinger von Nürnberg” and we find that “David” apprenticed to Hans Sachs, although of marriageable age, was terribly afraid of a beating, and that he could not even figure as a witness until given his freedom and made a full journeyman-cobbler, thus opening the way to his marriage with Magdalena. There was probably a reason for our title “And Bach was merciful to his apprentices.”

### Scherzo

AGAIN WE SEE lovely Eisenach in the very heart of the Thuringian forests where Bach’s family lived for three centuries. Let us fancy the delight of the apprentices, students, and boys of the family when Father Bach takes them for a tramp up the steep path of the Wartburg to the castle of the Sainted Elizabeth. There they see the Hall of Song where many contests of music were held, where Tannhäuser found his banishment. In this glorious old castle may still be seen the cell of Martin Luther. There may be seen the very spot on the wall made when the brave Luther threw the ink stand at the Devil. The dungeons, the ramparts, and

(Continued on page 611)

# How Shall We Study Bach?

By HAZEL GERTRUDE KINSELLA

**H**OW SHALL we study Bach? This question recurs with almost daily frequency in the thought and conversation of artist as well as student. Bach is one feature of music study that is never finished, is ever new and is always refreshing.

Diverting the attention for the moment from Bach as *musical literature*, we might speak or write volumes upon the value and helpfulness of the practice of Bach for *technic*. Many artists attribute the clarity and freshness of their tonal work in playing the piano to unceasing practice of Bach.

Mrs. H. H. A. Beach, America's noted woman composer, says of Bach that she always follows her daily practice of highly concentrated technical exercises with "a big daily draught of Bach." She goes on to say, "It is as refreshing to me as a drink of cold water. I practice from the 'Well Tempered Clavichord' or the 'English Suites' every day of my life."

Rudolph Ganz finds the study of Bach an infallible memory aid for either old or young. He says, "There are many different ways to memorize, but, for good mental discipline, I recommend the memorizing, away from the keyboard, of the Bach 'Two Part Inventions,' as one can, in these, hear the voices or melodies mentally."

From among the earlier artists one might quote Von Bülow who said, "Bach's harpsichord work is the Old Testament; Beethoven's sonatas are the New. We should believe in both."

Bach is also of the greatest value in correcting inaccuracy. In Bach's music the structure is so close and compact that there can be no error in the playing without interrupting the movement of some voice. Technic, style and touch, three points of view from which musical performances are usually judged, are all developed and have their beauty enhanced by the study of Bach.

## The Peak of Polyphony

**H**ISTORICAL background for and explanation of polyphonic or many-voiced music was given by Harold Samuels, the celebrated English "Bachist," in a recent conversation with the writer. Mr. Samuels said, in discussing the problems of the student who tries to understand and play correctly the Bach music, "Johann Sebastian Bach represents the highest pinnacle of polyphonic writing. There was a period in the history of music, as we know it to-day, when keyboard instruments did not exist at all or not enough to influence composition. The two styles of composition heard were, first, the ritualistic music of the church, written solely for voices, as the organ was not used in the ritual until the sixteenth century, and, second, the music of the troubadours who were usually accompanied by lute or other similar instruments. The 'parts' were divided among the voices. Composers made each part as significant as possible. The virtue of the composition lay in the *life* of the different voices and the harmony existing between them. Composers thought of the horizontal line of each separate voice. This was the beginning of polyphonic music."

To illustrate the difference between polyphony and homophony, Mr. Samuels played

America (or *God Save the King* as it was to him) first as a solo voice with chordal accompaniment and then with a true contrapuntal accompaniment, in which each voice was a "living" one. He continued: "To play Bach best, one must know and play his contemporaries. They all wrote polyphonic music and all used dance forms. Couperin, a Frenchman, composed works chiefly for the clavichord or harpsichord. His works are notable for the traditional French finish, polish and charm more than for depth. In the Handel music (the Handel keyboard music is not so important as his vocal work) we find combined the solidity of a Teuton and the suavity of an Italian. Then there is Domenico Scarlatti, the greatest player of his day. He used crossed hands in his music—a thing before unknown—and was, in all his writings, decidedly attractive and brilliant. One might compare his brilliance to that of Liszt. All of the Scarlatti music has within it that smoothness which is so typically Italian, the Italians possessing it naturally, no doubt, because the virtue of their music rests upon violin or vocal music."

## "What's in a Name?"

**"M**ANY OF the oldest composers frequently used titles for their compositions," continued Mr. Samuels. "But Scarlatti was above titles, preferring to call his pieces 'lessons' or 'sonatas.' The greatest art is, of course, to *imply* rather than to *state*. In this Bach shared, and we find his greatest works given the simple names—preludes and fugues. In playing Bach the ears must *listen* actively as well as hear. At the outset Bach does not go out to meet you—you must go to meet him."

"Bach, in music, implies something that lies outside painting and mere music. He wrote most of his works for his pupils and his cantatas for his own church services. He had absolutely no thought of public performance and gain. He copied music copiously to learn and, despite the brilliant life of the times, remained always simple and unassuming. The clavichord and harpsichord of that day had not been in existence long enough to be free from organ influence, and so we find his great *Toccata* reflecting the organ style. It shows digital dexterity, *cantabile* and fugal ability in 'part playing.' It is not like some other toccatas—a test of endurance on the parts of both player and audience. We know that the French Suites were written for his wife, Anna Magdalena Bach, to play. Each one is more difficult than the one which precedes it—the sixth more difficult than the fifth, as the fifth is more difficult than the fourth—and we decide that she must have been a pretty good pianist when she got through."

"To me the *Allemande* is usually one of Bach's best movements. His *Gigues* are nearly always little fugues. It is a great thing to use the "Two Part Inventions" to get used to varied kinds and movements of voices. Then may come the "Three Part Inventions" and some of the Short Preludes and Fugues which are very useful in developing three part playing. There are certain traditions which should be observed in playing Bach, as, for instance, the playing 'spread' (in arpeggio form) of many of his solidly written chords."

## Metronomic Rhythm

**"W**ITH THE exception of the rare case, one should play Bach in almost metronomic rhythm. *Rallentando* should not be abused and the broadening at the end of a Bach composition should not begin too far back so that the hearer will think that something is running down. The tempo at which one takes a Bach composition depends largely upon the power of the player and the character of the instrument upon which he is playing. The pedal should seldom be used save for harmonies or 'points' of harmony. In playing a fugue one should take the point of view taken by a fine organist who uses different stops to vary or color the different voices as they enter."

"In playing Bach one must use judgment in interpreting the expression marks. The *fortissimo* possible on the instruments of the composer's day was a very different thing from *fortissimo* of today. Having one's playing nicely balanced and heard in a huge concert hall is quite different from having it balanced and heard in a home parlor of the seventeenth century. Were one to play too nearly as Bach played it, the audience might do no more than see the pianist play. So the pianist must also listen, as touch is something of the *cars* as well as of the fingers!"

The study of the "Two Part Inventions" without which one cannot well play the "greater Bach," should, in the judgment of the writer, be begun by suggestion of old rounds in which one voice very independently follows another, and immediately by illustration of canon form. These fifteen short pieces are written in the keys of C Major, c minor, D Major, d minor, E-flat Major, E Major, e minor, F Major, f minor, G Major, g minor, A Major, a minor, B-flat Major and b minor. The reason for the omission of other keys was that at the time of their writing the method of tuning which we know as "equal temperament" had not been introduced.

In the "Well Tempered Clavichord," Bach used all keys with equal facility. In studying the Inventions it is best to begin not at the first of the collection but with number eight; then, probably, numbers ten and thirteen might be taken, then one, four, three and nine. Numbers fourteen and fifteen are probably the most difficult. Knowledge of general lines of structure of the Inventions stimulates interest in more exhaustive study and practice and makes clear to the student the special point to be gained in study of each individual number. It is also an aid to general accuracy, phrasing and memory work.

Number Eight, one of the most popular of the Inventions, is written in canonical form. It has two voices and is thirty-four measures long, the first subject or theme being two measures and one eighth note in length. It is given out by the soprano and consists of two easily recognizable motives or figures. One of these is a series of six staccato notes which make a series of ascending leaps after which comes the second part, a graceful, descending run in sixteenth notes:

### Ex. 1

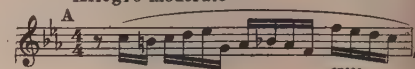


One should notice the contrasting touches, *legato* and *staccato*. Imitation and

transposition make the whole piece out of this subject. We find an imitation of the main theme in the bass immediately. The Invention is, at first, almost an exact canon.

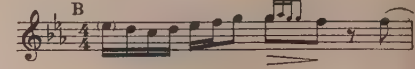
Invention Number Two is quite different from Number Eight, or, for that matter, from any of the other fifteen Inventions. In it five separate voices or counterpoints are introduced and almost all of the subdivisions are two measures in length. The entire Invention, with its twenty-seven measures, is very cleverly worked out and is a splendid study in theme recognition on a small scale. The first upper voice begins with the first subject, A, two measures long, while the bass has a two-measure rest.

### Ex. 2 Allegro moderato



The lower voice then repeats A an octave lower, while the upper voice adds a counterpoint which may be called the second theme or B.

### Ex. 3



Then the lower hand takes B, playing it an octave lower than when it first appeared, while the right hand adds a third subject, or C.

### Ex. 4



This process continues until five separate melodies, themes or counterpoints have been introduced. D and E are each two measures long, and each is given out first by the right hand and immediately imitated by the left.

### Ex. 5



The whole scheme is then repeated with contrapuntal inversion, the lower part or left hand giving out the theme first each time, and the right hand immediately following with an imitation. Toward the end, after a two-measure imitative episode (measures 21 and 22), counterpoints (or

(Continued on page 613)

# Cleaning Up Slovenly Playing

By JEAN CORRODI MOOS

SOME FEW players are born with nimble wits and equally nimble, responsive fingers which at the piano have an almost uncanny knack for dropping exactly in the right place at exactly the right time. They, of course, are greatly to be envied, though, on the other hand, there is yet a wide gulf fixed between merely accurate and truly artistic performance. The vast majority, however, do not achieve even accuracy. They spend, in fact, a large proportion of their waking hours battling with awkward recalcitrant digits which, despite the unceasing efforts to tame them, persist in violating every known law of space and time. Such players only rarely arrive at what, for want of a more fitting term, may be called "clean playing."

Most of those possessed of this highly developed faculty for getting their fingers in the wrong place would pointedly resent the suggestion that their troubles were largely of their own making. "Why," they would heatedly retort, "we practice the difficult passages over dozens and dozens of times!"

Which reminds me of a pianist who, when practicing a difficult passage, had at his side two saucers, one containing fifty paper cuttings which were transferred on the instalment plan to the other saucer, as he repeated the passage, until he had fully discharged his debt to his artistic conscience. Yet, despite his almost superhuman tenacity, he never got beyond mediocrity, which seems to indicate that in piano practice no more than in playing is mere repetition the means of encompassing salvation.

Few of us err in this direction, however. But where most of us, even the most serious of us, do err is in practicing too much with the hands and too little with the heads. For this, of course, there are the best of reasons. When a composition is about half or two-thirds finished, implying, if it is up to our technical resources, a hundred or more repetitions, it has become hopelessly stale. No longer does it draw our interest and our spontaneous attention as the sun draws a plant. It now leaves us cold. It has become a task.

As we play, our attention tends to scatter itself promiscuously over our every day concerns—the latest millinery creation, the contemplated automobile trip, and so forth, yet it is precisely at this stage that our closest concentration is required. There may be left only a few passages whose difficulties cause us yet to suffer actual shipwreck. But what of the many others which, while we get by them, still sound botchy and muddy. What strength of self-compulsion is needed at this point to chain ourselves down to real, productive work!

Then it is that, with sullen determination, we settle ourselves to repeating passages over and over, only to feel them getting worse and worse under our hands, until, in despair, we bang the keys, slam down the piano lid and frantically begin to cast about for the most effective means of self-destruction. Who in the congregation of the wicked can stand up and truthfully say that he has not many times passed through this experience!

## Wise Division of Labor

IS THERE, then, no way out of this predicament? Yes, there is. There is always a way out, though often it may not be as smooth as one might wish. Indeed, it has already been suggested. For it consists in nothing more nor less than

delegating to the head some of the work which the hands, thus far, obviously have accomplished with but indifferent success.

The heart, likewise, must, for the time, be largely relegated to the background. For our mental vision is never keen, nor are our muscular reactions prompt or sure, when our emotions are left to gallop off blindly. To keep cool mentally is the first injunction we must heed. We must not allow ourselves to be goaded into a paroxysm of effort. Let the reason diagnose the nature and seat of the disturbance and then quietly and effectively apply the corrective.

Many of the sins, both of omission and commission, are so nearly universal, in the practice of the large majority of players, that their mere mention might easily appear superfluous. Yet it is precisely these matters of constant habit that escape us, just as do, for instance, our peculiarities of walking or our idiosyncrasies of speech. Only by singling them out and holding them up to our mental gaze individually do we become fully aware of them and thus find a way to escape their pernicious consequences.

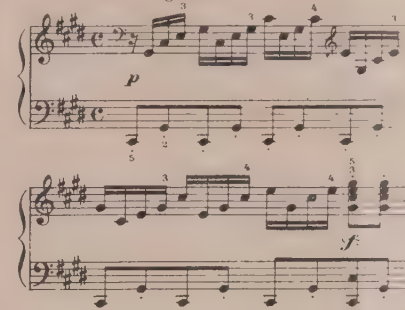
Most of our lapses have to do with the accompaniment, though the player in most instances does not suspect it. For it is but natural, especially where the accompaniment is comparatively easy, that he should look for the cause of technical mishaps in the more difficult right hand part. Yet, in nine cases out of ten, the fault lies with the left hand. It is so easy that the player thinks it unnecessary to adapt a fixed fingering for it, even if it should be given, with the result that the uncertainty arising therefrom at once communicates itself to the other hand.

We may, year in and year out, train our hands for independence. But as soon as there is the slightest uneasiness in one

hand it communicates itself by some sort of mental transference to the other.

Separate practice of the difficult part here is of little avail. The right hand, in fact, may be able to navigate safely. Still the uncertainty of the left will upset the equilibrium, and this state will continue until we have the fortitude to adopt a definite fingering for the accompaniment as well as for the right hand part and to adhere to it until it becomes automatic. Take, for instance, the first few measures of the last movement of Beethoven's *Sonata*, Op. 27, No. 2.

Ex. 1 Presto agitato



Here the left hand is exceedingly simple. So the average player takes any chance fingering that offers itself (5 1, 4 1, 3 1), not adhering to any one of them consistently, only to find that the passage, despite careful, slow practice, remains unsettled, especially at the end of the second measure where the left hand takes the octave. Were he from the outset to adopt 5, 2, the difficulty would soon disappear, even at the crucial point at the end of the second measure, played at great speed.

He should continue in this way throughout a large part of the movement. Even the simple Alberti Bass which forms the accompaniment to the second theme re-

quires a carefully worked out fingering unless it is always to remain jolty, especially at the awkward octave trills. The same holds good also of the staccato chord work in both hands forming the coda of this first part. Nowhere more than here does the homely old adage "a stitch in time saves nine" find profitable application.

The type of accompaniment, however, which most frequently invites "muddy" playing is that in which the left hand must leap quickly from a low bass note to a chord in the middle region of the keyboard, as in the usual waltz accompaniment, for instance. Rare it is indeed that any but the elect attain clearness and neatness in accompaniments of this kind. And invariably in these cases the difficulty is diagnosed—if it is diagnosed at all—as that of accurately "hitting" the bass note.

Yet, when we observe more closely, we soon discover that the trouble is largely due to our endeavor to jump across a ditch before we come to it. We pounce upon the bass note, in other words, before we have properly grasped the preceding chord. This chord, in fact, serves the hand as a springboard for its leap, and, when this springboard gives way under it, something of course is bound to happen.

It is this chord, then, that in the first place demands our attention. In most cases it will be found again that the trouble is rooted in a random fingering, more specifically in employing the fifth finger on the lowest note of the chord, whereas it cannot be urged too strongly that in chord work of this kind either the third or the fourth—but which ever is chosen must unalterably be retained—should be used on the lowest note of the chord, reserving the fifth solely for the bass note, as indicated in the subjoined accompaniment of the Chopin *Minute Waltz*, Op. 64, No. 1.



It is a pity this feature is not more frequently stressed in the earlier stages of instruction. Equally regrettable is the neglect, even in the standard editions, to indicate such details of fingering in accompaniments. So much heartache would be saved later on when a firmly rooted habit would have to be broken.

Another frequent source of lack of precision is found in accompaniments in which the same chord is repeated in varying positions as in this extract (a) from the Chopin *Nocturne*, Op. 9, No. 2.



Here it is the repeated notes in the higher position (eb in the first, d in the second chord) which generally are not sounded properly. A somewhat exaggerated raising of the hand in this case and, where practicable, a change of finger on the repeated notes, as indicated in the quotation (b) from the *Scherzo* of the Beethoven *Sonata*, Op. 31, No. 3, are the sole means of avoiding slipshod, smudgy chord playing.

Still another technical defect results from lack of repetition where the right hand is obliged to sound a key already depressed by the left, as at a and b of this extract from Debussy's *Reflets dans l'eau*:



JEAN C. MOOS

## Ex. 4 Andantino molto



Such instances are quite frequent in modern piano works, though as a rule the release of the first note is not indicated. Yet, unless such release is consciously determined upon from the beginning and consistently adhered to, such passages will become the cause of much irksome and fruitless practice.

One reason why accompaniments have such an inveterate tendency towards indistinctness and inaccuracy is that they have to be played softly. Even when, at the outset, they are played correctly, the attending finger motions are so slight that they produce correspondingly faint finger memories which easily become disorganized. Hence it is imperative from time to time to concentrate deliberately on the accompaniment. It is even advisable occasionally to exaggerate the finger motions somewhat, even to play the accompaniment notes with more fullness than is justified by artistic considerations.

Most of the causes of uncertainty of execution, then, may be ascribed in the last instance to deficient fingering. This may be due either to neglect on the player's part to follow given finger indications or to neglect on the editor's part to furnish such fingerings, often because the accompaniments are deemed so easy as to make finger prescription seem superfluous. In passages containing considerable technical difficulties, however, most standard editions give sufficient and, in the main, reliable fingerings. These, of course, should be conscientiously observed and that not as a punishment from which there is no escape, but as an aid offered to facilitate a difficult task.

Yet, even where fingerings are provided, those of us who have attained the age of artistic discretion need not follow them with slavish compliance. For the editor, though usually a good all-around musician, is only rarely an executive musician of a high order, and moreover often takes his task quite lightly. Besides it is humanly impossible for him to play every composition he edits with artistic finish.

So it comes that a prescribed fingering is often quite practicable and suitable as long as a passage is played at moderate speed. But as soon as we try to bring it up to the proper tempo we discover to our dismay that it is inadequate. Even consummate pedagogs sometimes have to be taken with the proverbial grain of salt. Who, for instance, has not at some time fruitlessly wrestled with the Bülow fingering (indicated above the notes) of this left hand passage from the first movement of Beethoven's *Appassionata*?



Yet, with the D'Albert fingering (given below the notes), though it is shockingly unorthodox, the passage at the last two

figures (the critical point) at once becomes comparatively easy. Similar instances might be multiplied. Even in matters of fingering a player need not abdicate his individual judgment. Even here he must "prove all things and hold fast to that which is good"—for him.

One of the most fruitful sources of diffuse playing is, of course, the damper pedal. For how often is this accessory, so valuable if properly used, permitted to blur melodic outlines, to obliterate rhythmical shape, to confuse harmonic tissues, in short to smother completely all musical content! And here again it is largely the failure to teach its proper use systematically in the earlier stages of instruction that engenders its improper use later on—for use it every player will. But, even if the pedal has been properly taught, it is advisable that in the early, technical practice of a composition, in fact, well on toward the finishing stage, its use should frequently be dispensed with.

Only when the notes are stripped of the haze which the pedal weaves around them, when they confront us in all their nakedness, do inaccuracies and technical imperfections so brutally challenge that we cannot ignore them. Time enough to begin to soar when once our wings have gained strength.

As to the details of pedal use, we can here touch upon but a few of the most obvious facts. Setting aside those instances in modern music where a mixture of chord tints is of the very essence of the composer's intent we must, of course, endeavor to secure through the pedal that softening of outline, that atmospheric charm which it alone affords, while yet preserving the integrity and transparency of the tonal web.

In works of a lyrical nature, especially, nearly every chord, every note even, demands the pedal. That, however, makes it only the more urgent to release it frequently, especially in the lower keyboard range. To prevent overlapping, all that in most cases is needed, in fact, admissible, is a mere partial depression. Likewise, with the same purpose in mind the pedal in most cases must be used in the syncopated style, being depressed immediately after the chord and released at the moment the next chord is struck.

Even where the same chord furnishes the harmonic background during several measures, as in waltz accompaniments—see the Chopin *Waltz* already quoted—the pedal must be renewed with each bass note in order not to smear over the rhythmical articulation, thus qualifying the rule frequently given which demands that the pedal be kept down as long as the chord does not change. Altogether mere rules, though helpful, are inadequate for the acquisition of artistic pedalling.

To attain that the player's own esthetic judgment must constantly be the controlling force, implying the most searching concentration, the most intensive experimentation, and, above all, the constant direction of the ear, the trained outer (physical) as well as the inner (psychic) ear. The pedal it is true, may, as Bülow said, cover a multitude of sins. But in so doing it turns music into noise. We truly need its aid to relieve the barrenness of the piano tone. Used with taste and discrimination, it turns what otherwise might remain a pale, lifeless monochrome into a glowing, palpitating, tone picture. We should not, however, permit the servant to usurp the master's place.

## The Safeguard for a Clean Performance

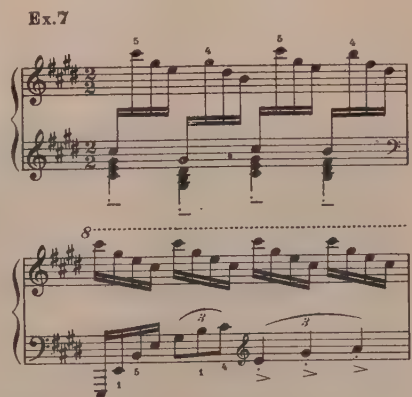
WHILE THE use of the pedal thus obviously tends to endanger a clean performance, there is another factor that just as clearly favors it, that is, the principle of preparation. Aside from the necessity for slow, careful practice which here is taken for granted, the employment, wherever possible, of this precautionary measure is indeed by far the most effective means for securing this much-to-be-desired sureness and precision in playing.

The hands and fingers, namely, at the earliest moment should be placed over the keys which are to be played next and so closely fitted to them that the finger descent is not complicated by any lateral motion. For it is these lateral motions, the most minute, the least developed and most imperfectly controlled of all the playing motions which, through failure of accurate adjustment, cause wrong and unevenly played notes.

Chord playing, especially, whether solid or figured, demands these preparatory adjustments. In solid chord work this mode of playing, of course, necessitates a somewhat extended use of up-arm touches. Above all, however, it requires a deft use of the pedal. For without its aid it would in most cases be impossible to effect this chord preparation without fatally chopping up the passage. With its assistance, however, the bass may be held while the hand adjusts itself to the chord pattern. It would be difficult to contrive a more useful exercise than that of playing an accompaniment like the following, with well-defined preparatory motions and a sharp, decisive up-arm touch on the bass notes as well as on the chords. If the pedal is depressed on the former and released completely on the latter, all blurring will be prevented.



Where both hands change their keyboard position at the same time the preparation of one hand at least affords the only sure preventive against the "splitting" of notes—and ears. In this passage from Debussy's *Jardins sous la pluie*, for instance, at the juncture of the two measures, the only way to avoid serious missteps is for the left hand, as soon as it has struck the b-major chord, to place itself over the low e, depressing it on the first beat, while the right hand performs its desperate leap to the high c♯, the pedal bridging over the gap in the left hand.



But, when all is said and done, the acquisition of a clean, authoritative style of piano performance still remains a heart-searching business. For which one of us has not learned that, when at last after infinite care, a reasonable degree of technical perfection is attained, when, in a spirit of triumphant assurance, we begin to surrender ourselves to the inner content of the music, all at once, perhaps at a moment when our vital fires are burning lower than usual, we begin to feel that the ground is again slipping under our feet? A passage which we thought safe seems to become shaky. Perhaps it is just one finger that has gotten in the way of half-missing its key. But, be the defect ever so slight, unless we at once locate the trouble and apply the remedy, it will spread like a cancer. In a few days we shall find that the whole passage has become disorganized.

## Constant Vigilance

WE MIGHT as well confess it: a composition has to be learned more than once before we fully master it. Music,

indeed, is a jealous mistress. When a painter finishes a canvas it remains forever a witness of his genius. When a poet writes a poem, time itself cannot detract from it. But when a pianist acquires a composition it is his own but in the limited sense in which a financier owns his wealth. As soon as he relaxes his vigilance, it slips through his fingers. Slow, careful, technical practice from time to time is the only safeguard against losing what once has become his.

Not that work on a composition should proceed indefinitely without let-up. In the practice of difficult passages as well as of entire compositions there comes a point of saturation beyond which continued practice becomes unproductive. When that time arrives the study material should, for a time, be changed. Such a period of intervening rest indeed becomes a period of silent growth, even technically, for even the fingers after such an interval of quiescence seem to regain their readiness of response. But there is, of course, a vast difference between rest and neglect. The latter will soon enough revenge itself. The former, however, if not too extended, will result in a highly desirable clearing-up process, provided that the technical problems afterwards are again approached with caution, a caution scarcely less than that exercised at the beginning. True, such slow, careful practice is now doubly difficult. But only thus may we laboriously prepare the soil that in time will give growth to the esthetic, spiritual qualities of the re-creative process.

## SELF-TEST QUESTIONS ON MR. MOOS'S ARTICLE

1. Why is fixed fingering especially necessary in the left hand?
2. What is the source of the failure in jumping from a low bass note to a chord in the middle region of the piano?
3. In chord work (in the left hand) which finger should be used on the lowest note?
4. What is the value of preparation in chord playing?
5. Why is a period of rest from practicing a certain piece sometimes desirable?

## Polyphonically Speaking

By O. G. SONNECK

"HAILING from Carl Philipp Emanuel Bach very much more than from Johann Sebastian, Beethoven essentially represents the homophonic era. Even his polyphony, paradoxically, may be said to be homophonic polyphony. Surely it is different in kind and essence from that of Bach.

"With Bach it was a mother-tongue; with Beethoven it was more like an acquired language spoken with virtuosity. A fugue of Bach sounds idiomatic, spontaneous, like something that had to be without fore or afterthought; a fugue by Beethoven may sound just a little anachronistic or too intentional to be convincing."

—American Mercury.

"The primary use of the soft pedal is to make it easier to play pianissimo; but as this pedal in many grand pianos changes the color as well as the intensity of the tone, it must be used with discretion. It is best to introduce it at some point where the change in character of the tone will not be noticed. The sostenuto pedal is a valuable invention which, however, is sometimes over-used. If it is employed with judgment, it can produce unusual effects by sustaining a note or a chord while passage work is played in other registers."

—ALEXANDER RAAB.



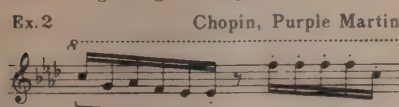
WHEN A song sparrow sings one of his melodies in perfectly pitched tones, true to our major or minor scales, why does he do it? When one of our composers writes a composition true to these same scales, we know (for centuries of experience have taught us) that it is because the most heart-satisfying music is founded upon them. Let us compare our music with that of the birds and see whether we do not conclude that the same Creator who inspires us also inspires the little song sparrow to choose his tones because they are the most beautiful paths for his song to travel along.

But, first, what inspired the earliest efforts at music making? Birds and ourselves are the only two kinds of musicians on earth, and there must have been a period, away back in the night of time, when the birds were the only musicians and when the only musical tones heard on this earth were made by birds. We were in the childhood period of the race then, and the child's sole way of learning is through imitation. So, since the only music there was to imitate at that time was that of the birds, there can be but one conclusion—the birds were our first musical inspirers.

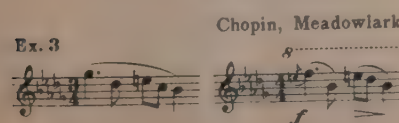
But how about music of today? Practically every melody that man has conceived has fragments in it that are also in the songs of birds. Song sparrows are the most versatile singers among the birds. No two sparrows sing alike and each one sings a number of different songs, in some cases as many as a dozen or more. The opening measures of the *Marschallische Hymn*, sung in true song sparrow fashion with a group of rapidly repeated notes in place of the high note, are a fine composite song sparrow melody:



Here we have the three notes all of the same pitch with which most song sparrow songs begin, the rise into the song and a dotted note at the end. Only several birds have dotted notes in their songs, and the song sparrow is one of these. He may use them at the beginning, the end or in the middle of his singing. The beginning of a characteristic purple martin warble sounds like the beginning of Chopin's *Waltz in Ab*:



while a theme in this same composer's *Bb Mazurka* is very suggestive of one of the swinging songs of the meadowlark:

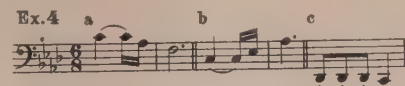


# Bird Repertoires

By the Well Known Composer and Lecturer  
ARCHIE A. MUMMA

The examples one could cite of this similarity are legion, and, while I am far from implying that composers deliberately use bird songs in their compositions, is it not logical to suggest that centuries of listening to them may have produced in mankind a racial musical impulse? A composer need never even have heard birds sing, but centuries of his ancestors undoubtedly did; music is written out of this racial experience, lodged in his subconscious mind, as much as in his individual mind.

When a bird sings part of a composition he invariably sings the thematic, inspired part. Of course, he does not develop this and work it out. It is reserved for the mind of Man to do that. Consider the first movement of Beethoven's *Appassionata Sonata*.



It is about twenty pages long, but see how economical Beethoven has been in the use of his thematic, inspired motifs? First, we have (A) which is then inverted up the arpeggio scale. The secondary subject begins with this theme inverted and in major (B) while this portentous theme: (C) occurs throughout. This last kind of raven croak, a fatalistic group of tones which many different kinds of birds were singing long before Beethoven immortalized it. A Carolina wren can sing the secondary motif (B) of this sonata beautifully, while many a robin I have heard sing the minor group of tones introducing the primary motif.

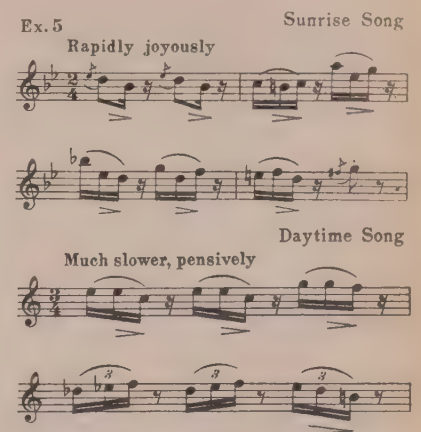
Of course much of the thrill we get from listening to birds' music is caused by the quality of their tones. We lose ourselves in the effervescent joy-wild spirits of these

exquisite little singers, and no one thinks of attempting to analyze their music merely as music. Yet bird music has rhythm and melody the same as ours. And the elusive tone quality of their voices has a musical significance which might be compared to our harmony. For, as harmony furnishes much of the mood, the setting, for our music, so also the tone quality of a bird's song portrays its particular setting in nature, its habitat or choice of environment. For instance, the red-winged blackbird is a lover of water and marshy country, and, in the quality of his voice, suggests watery gurgles and the reedy rattle of cat-tail swamps. Vesper sparrows love the hot, dusty, open country, and their voices have not a hint of any liquid quality; they are languorous little lays full of mid-summer contentment. So the tone quality of a bird's voice is really the bird's harmony, since it hints at its natural setting.

A fundamental of our music is the major and minor modes. Generally speaking, major portrays realization, contentment and joy, and minor, striving, doubt and sadness. The music of the Russians, Orientals and all oppressed peoples is prevailing minor. The music of the United States of America is prevailing major. Birds, and this may seem strange, sing in both major and minor, and apparently the modes denote the same in their music as it does in ours, that is, the expression of different moods. Our American robin will sing in both major and minor at different times to express the varying moods of the day. We all know what his sunrise song is like, with its bubbling joy and ecstasy. This is sung in a mode prevailingly major. But listen to his singing during the day, especially during a hot sleepy or cloudy day. It becomes pensive, and its prevailing style is minor. Compare a fragment from his



sunrise song with one heard during the day:

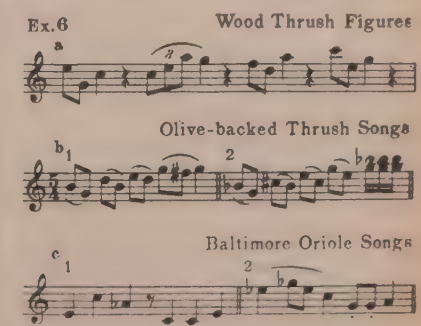


Indigo buntings and meadowlarks often sing at twilight in minor, while their prevailing style throughout the day is major. This means that the objective side of bird music, the side that is influenced by outside conditions, offers interpretations of the varying moods of the day—a remarkable achievement, since much of our music of the present does nothing more than this.

However, some birds sing nothing but subjective music, the kind which comes from within and is not influenced by outside conditions. A wood thrush's music always expresses religious exaltation, solemnity or sadness, regardless of how things are around him. A mourning dove's song always has a brooding, loving quality, while a wood pewee's song is always sweetly pensive.

Several of the thrushes can produce an harmonic effect, that is, sound several harmonic notes at once. But most birds sing just one note at a time, although their songs follow a chord outline so definitely that the effect is harmonic.

The following examples should be carefully noted:

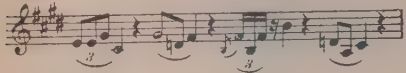


(A) triad intervals, wood thrush figures; (B) triad and diminished 7th chord, olive-backed thrush songs; (C) augmented triad and diminished 7th, Baltimore oriole songs.



The arrangement of these musical figures in a song so that they bear a logical relation to one another would seem to show that birds possess musical taste. To a musician it cannot seem mere chance that impelled a wood thrush I once heard through an entire season to arrange the musical figures of his song almost invariably in this succession:

Ex. 7



or the robin which had its nest in a shade tree in front of my home to incorporate so frequently in his song this fragment which sounds positively human in conception:

Ex. 8



When any particular string of a piano is struck the immutable laws of nature governing tone production set up sympathetic vibrations in other strings known as the harmonics. These same immutable laws seem to work through the little organism of the bird, impelling him to choose the true and beautiful from among all possible tones, together with the true and beautiful way of arranging these tones. Truly, birds love their music for its own sake as music and revel in the beauty of the tones they sing. The spring mating season brings forth their songs, but it is not entirely responsible for them. All animals have the mating season in the spring; but dogs only bark, cats meow, pigs squeal, cows bellow and donkeys bray!

When Bach literally turns a theme in one of his fugues upside down it sounds mechanical to our modern ears. Yet this idea of inverting phrases in music, not literal inversion, perhaps, but inversion in substance, is an essential in the construction of even our modern compositions. When Chopin begins his *Fifth Nocturne*

Ex. 9



and follows it immediately with

Ex. 10



he is giving us an example of inversion in substance. Now birds, too, are true to this principle, furnishing another instance of the natural law of music composition flowing through their music. Among the robins I have heard, one always began his song this way:

Ex. 11



a perfect example of inversion. A wood thrush sang these two figures:

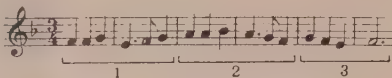
Ex. 12



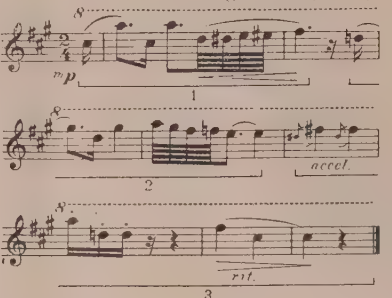
always following the first with its inversion, and never with any other of the several figures that composed the song. Everyone has heard the cardinal's whistle, *Oo-oo-oo-ect*, sung with a rising inflection. But he is sure to follow this soon with a *Tee-oo-oo-oo*, its perfect inversion with a descending inflection. Compare this indigo bunting song with the song *America*:

Ex. 13

America



Indigo Bunting Song



Divide each into three parts. Part one of each ends with an ascending group of notes, part two with a similar group of notes descending, inverted, while part three merely rounds off the phrase. From a composer's standpoint, this indigo bunting's song and the opening phrase of *America*, because they are the same in construction, are similar, regardless of how different they sound.

These and other elements of similarity between the bird's music and our own are all such a part of our music that we are almost unconscious of them. But they were undoubtedly a part of the bird's music centuries, perhaps, ages before we began music-making. Just how much birds have influenced our music we can never know. But is it not wonderful to see how the same Creator has given us each the same idea as to the way music should be sung and created?

Surely it is not due to mere accident that birds have occupied the place they have through the centuries in the heart and imagination of Man! To him they stand at the very gateway of Heaven itself, as proclaims Shakespeare in *Hark, hark! the lark at heaven's gate sings*,

and indeed the Bible itself in the passage: *And, lo, the heavens were opened unto him, and he saw the Spirit of God descending like a dove.*

#### SELF-TEST QUESTIONS ON MR. MUMMA'S ARTICLE

1. How account for the similarity between human and bird music?
2. What type of bird can produce harmonic effects?
3. What element in birds' music usually takes the place of chordal structure in men's music?
4. What special effects seem to be denoted by minor and major in bird music?
5. Give an example of inversion in a bird's song.

## Master Discs

### A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "THE ETUDE, Dept. of Reproduced Music."

OPERA AT home has been further advanced by Columbia's recent double album release of *Carmen*, which presents a coherent reproduction of a vital and ingratiating score, but one without recitatives and with numerous excisions. The interpretation, however, is traditional because it is sung by the composer's compatriots most of whom are associated with the renowned Paris Opera. The performance proves one of decision and accuracy, in which every artist does his part in a reliable manner. In fact, there would seem to be no stellar role that stands forth in such a way as to submerge the minor parts—which is as it should be in recording. The only necessary criticism is an unfortunate speeding-up of certain sections to get them within the timed space of the record. The set is divided into two albums of eight and seven records each. A word about Georges Thill, the Don Jose. Columbia has done well to introduce one of the finest French tenors of the day to American music-lovers in such a favorable manner.

Those who like operatic arias should hear the heroic performances that Aureliano Pertile, the leading tenor of La Scala, gives of the *Swan Song* and the *Narrative* from "Lohengrin" on Victor disc No. 6904. Both are well sung although in the Italian language they seem somewhat un-Wagnerian. Another disc to hear is Sofia del Campo's graciously resilient singing of the *Laughing Song* from Auber's "Manon Lescaut" and Gomes' *Gentile di Cuore* from "Il Guarany" on Victor disc No. 4037. Then there are Johnson's two arias from "The Girl of the Golden West" dramatically sung by Bernardo de Muro on Victor record No. 1331.

Toscanini, the conducting genius, has returned upon records, but in a hardly auspicious manner even though the wizardry of his leadership undeniably enhances the musical material which he offers. On Victor discs Nos. 6994 and 7021 we find him leading the New York Philharmonic Orchestra through the *Preludes* to the 1st and 3rd Acts of "La Traviata," Verdi's musical version of Dumas' "Lady of the Camellias," and through Dukas' clever scherzo, "The Sorcerer's Apprentice." The program of the latter concerns a sorcerer's mischievous apprentice who in his master's absence speaks a magic word which sets a stick to work fetching water. When the room becomes overflowed the apprentice not knowing the magic word to stop the stick's labor foolishly chops it in half only to find the two parts doubling up on the work. Frantic with fear, he calls for the sorcerer who soon restores the sticks to order. Needless to add, Toscanini makes the drama of this scherzo a vital one.

#### Philadelphia Orchestra

ANOTHER RECENT orchestral recording of interest is Rimsky-Korsakov's Overture, "The Russian Festival of High Easter," magnificently performed by Stokowski and his famous Quaker Orchestra on Victor discs Nos. 7018-19. The composer used melodies of the Russian Church as a basis for this work to enhance its program. Of the latter he once said "It is the legendary and heathen side of the holiday, the transition from the gloomy and mysterious evening of Passion

Saturday to the unbridled pagan-religious merry-making morn of Easter Sunday, that I was eager to reproduce in my Overture." Those who have been in Europe during Holy Week will recall that Easter festivities are always gay there, full of religious fervor and pomp.

Beethoven has been somewhat neglected since the Centenary of 1927. Strange to say, at that time the Victor Company issued only four out of the nine symphonies, hence Koussevitzky's recent reading of the "Pastoral" or Sixth in Victor set No. M50. Perhaps this is an augury of others which are to follow. Let us hope so—since two versions of each of this famous family can only help to foster discrimination among the many. Koussevitzky's reading is quite in keeping with the pastoral qualities of this work. There is no exaggeration; even the storm scene is treated with a solicitous regard—which may create captious comment from those who like more realism. "The Pastoral Symphony" bears witness to Beethoven's revived interest in the artistic interpretation of small things of common life," says Bekker in his book on the composer, "after a period of wrestling with great thoughts and emotions." He refers to that period in which the "Third Symphony" and the "Fifth Symphony" were written.

It is in truth a work of simple emotions, somewhat redundant, presenting the composer's reactions to Nature, which are at all times based on the "actual and palpable aspect of Nature," since to him the "intermediate world of the Romantic nature-lover was closed." Lawrence Jacob Abbott in *THE OUTLOOK* once wrote, "I can think of no theme which Beethoven introduces with such sheer delight as the *Shepherd's Song* in the last movement, unless it be the *Hymn to Joy* in the Ninth Symphony."

#### Petroushka Once More

ANOTHER Petroushka! This time we have the composer conducting in Columbia set No. 109. But once again it is only a Suite arranged from the complete ballet that is offered, although this time one containing much more of the music. Stravinsky makes a great deal of the dramatic qualities of his work thus proving that the music is undeniably tied up with the story of the ballet and hence more enjoyable when visualized as well as heard. Therefore those who have seen a performance of the ballet should derive the greatest pleasure from this set. It is excellently recorded.

Two other orchestral discs of interest and merit include Ravel's Pavane on the Death of a Royal Child coupled with a fox trot from his work *A Child and the Witches*, (*L'Enfant et les sortilèges*), played by a French Symphony under Piero Coppola on Victor record No. 9306 and Mozart's Overture to the "Elopement from the Seraglio," played by Dr. Weissmann and a Berlin Symphony on Odeon disc No. 5163.

Chopin's works are gradually manifesting themselves in recorded sets for the music library. Recently Columbia issued two albums, one containing the twenty-eight Preludes and the other twelve selected Nocturnes. The former are played by Robert Lortat, a French pianist. His

(Continued on page 611)

"With a person of any high degree of artistic feeling, a facility in extemporizing will never be allowed to take the place of severe study in other more important kinds of music. Beautiful and interesting as it is to give free expression to the fantasies of the moment, this art is ephemeral and unsubstantial. Too great an indulgence in it, to the exclusion of more solid stuff, would tend to make of a musician an ineffective dreamer and trifler.....No musical reputation has ever yet been built solely upon the foundation of a masterly ability in extemporization; something more enduring is required."—FREDERICK KITCHENER.

# How I Graduated as a Musical Bachelor at Fifty-nine

By ALLISON F. BARNARD, A. B., B. M.

*The Extraordinary Story of Unremitting Persistence by a Man Who Laughed at Obstacles*



ALLISON F. BARNARD

IN THE hope that it may prove an encouragement to some struggler, be he in the earlier or later portion of life, I am led to give a bird's-eye view of some of the hills climbed and trails blazed in my own struggles up the rugged mountain of achievement.

I was born in northern Ohio in the fall of 'sixty-eight. My parents were New England people. Both were school teachers, and my father continued teaching for a time after his marriage. In the early seventies they removed to central Illinois where they engaged in farming until my father's health failed, due to a gun-shot wound and to disease contracted in a prison camp in the Civil War.

Those so-called charming years of childhood, instead of being years of charm, were for me years of torture. I was the oldest child and was therefore honored by being my mother's helper in the home, for which I was ever made fun of and tormented. To be seen out was to be yelled at. "Girl-boy! Mamma's baby! Tied to mother's apron strings!" I was often caught by boys larger than myself, thrown down and pounded, stripped of my clothes and thrown into the creek. At other times I was chased, stoned and beaten. My early school life was almost unbearable. Many a time I was thrown down, sat upon and tickled until I was unconscious.

This kind of treatment continued until I was some twelve years old. One time I accidentally gave one of the boys a black eye. At another time I became so angry that I knocked one of the boys down. A few days later he caught me and undertook to give me a good thrashing. In this attempt, however, he failed and got a good thrashing instead. This put an end to all such troubles. I had won the gang's respect and they kept their hands off.

## A Start in the Town Band

ONE NIGHT when I was about twelve years old my father came home bringing with him an old B-flat bass horn. He had joined the town band. I had one brother four years younger than I, and the sight of that big horn almost made our boy-eyes pop out of our heads. How we wanted to toot it! Father warned us severely as to what would happen if we meddled with it, but to further insure its safety he hid the mouthpiece. The temptation, however, was altogether too great, and I found a way to get at the horn. I also found his instruction book and soon learned to play the scale without the mouthpiece. All went gloriously for a time, but one day father caught me with it. But his surprise at my ability to play the scale and play it without the mouthpiece

so overcame him that he entirely forgot his promise of correction and said, "If you can do that well without the mouth-piece, take the mouthpiece and play on." He presently bought a cornet for me, and I was very soon playing "as big as life" in the town band.

## A Start on the Organ

WE NEVER had either an organ or a piano in our home until I was old enough to buy one from my own earnings. Our horns were our only instruments. There was a reed organ in our old church, however, and I became greatly interested in it and longed to learn to play it.

In order to get at the organ I secured the job of janitor of the church, boy as I was. True, I could not take lessons and there were no teachers there, anyway. But I had learned to read the notes through playing the cornet and I asked around until I found out where middle-C was located on the organ. With this as a starting point, I got a hymn book, found *Old Hundred*, picked out the soprano part and then the alto and worked at them until I could play both parts together. Then I took the bass and tenor parts and worked them out likewise with my left hand. Having learned both hands separately, the next task was to get both hands to work together. This I finally accomplished. In this manner I learned a good many of the old hymns long before I had opportunity to take lessons. I would not play by ear at all, I just must know the notes.

One cold October morning, when I was playing in the small town band for a funeral, we were marching up the street. In maneuvering to get out of the way of an old-fashioned horse-car, one of the players marching in front of me backed up against the bell of my cornet and cut my lip seriously. Right there ended my career as a cornetist. As soon as my lip was well enough I began to play first one,

then another, of the larger horns until I was able to play any of them. During this time, however, I had gotten a clarinet and soon began to play it regularly in the band.

## My First Work

LATE IN my thirteenth year I was taken out of school and put to work firing in an old flour mill in which my father worked. At that time I was an exceedingly happy boy for I fairly hated school; but I loved music passionately. After a few years when we had moved to a large city and father had become master mechanic in a large manufacturing concern, I also found employment there, learning the machinist's trade and doing some tool making as well. I studied music some during this time and read a great deal.

## My First Organ

AFTER WE had moved to the city and I had found a regular job, I bought, a second-hand organ and paid for it by small monthly payments out of my own earnings. I worked hard on this old organ but as yet took no lessons. After the organ was paid for I turned it back as a part payment on a piano and paid for the piano as I had the organ. I then began to take lessons. During this time I worked in the shop ten hours a day, for which I received seventy-five cents a day. I went to night school three nights a week, took piano lessons and practiced between times after getting home from night school. Perhaps I did not take care of my hands those days. But one thing is certain—my mother did not have to drive me to wash my hands as I have seen some boys driven since. I imagine I really thought more of my fingers than I did of my head. And I saved all of my fingers intact, which was more than did many others.

## A PROUD RECORD

*The degree, Bachelor of Music, was conferred upon Allison F. Barnard, who also received his B. A. this year. Mr. Barnard, who received his college diploma at the same time one of his sons, the youngest of his six children, finished high school, is one of the most interesting Macalester students. He has been studying for forty-three years. This year at Macalester was his first in school since, at the age of thirteen, he preferred to work in a factory rather than continue in school. Shortly afterwards, he discovered that his attitude had been mistaken, and began a long course of study, which, after forty and more years, led to a college degree—two degrees, rather, one in music and the usual B. A.*

*During those years Mr. Barnard studied music, accounting, theology, and other subjects; he was married, taught music, served as accountant for a large manufacturing company; attended night schools—sometimes as teacher, sometimes as student; read theology while riding from his home in a suburb of Chicago back and forth to his work as an accountant; he has preached in various churches.*

*When he was appointed musical director of the Junior College of Wessington Springs, South Dakota, he attended classes there until he had completed the course.*

*Coming to Macalester to earn the Bachelor of Music Degree that would enable him to hold a position as director of a conservatory, he found that he had enough academic credits to allow him to receive his B. A. by carrying one or two extra courses. This he did, receiving no grade below "B", and several above this mark.—THE MACALESTER COLLEGE BULLETIN.*

## My First Choir Experience

WHEN WE lived in the small town I was put out of the town choral society while other youngsters were taken in. This hurt me greatly, as I was passionately fond of music and wanted to learn to sing. They were preparing to give the cantata, "Queen Esther," and I did so want to be in it with the rest of the crowd, but the director would not have it that way.

After moving to the city we attended a church where there was a pipe organ and a choir of some thirty singers. I at once made the acquaintance of a number of the singers and gave them all sorts of hints as to my wanting to join the choir. But these hints brought forth no invitations. I would go to the church building on choir nights and listen to the singing from the outside. Then I ventured a little nearer and went inside, but would keep in the dark so they would not see me. This went on for some time. One night a strange spasm of courage overcame me and I climbed around behind the organ, crept on my hands and knees up behind one of the bass singers and looked over his shoulder at the music. Just before dismissal I slipped out as I had entered. I did this for several weeks, and one night when there was a vacant chair I ventured to take it and sat throughout the rehearsal. Still no invitation to come again; but I was encouraged since I was not told to "stay out."

After some weeks of this sort of work, one Sunday morning I went early to the church and hid on the stairs leading up to the "choir loft" as they called it. When the choir came marching past me, I slipped in behind one of the men and took a seat with the rest of them. This gave me a good fright, and I wished myself out, but there I was and I could not get out without making a greater display than by sitting still. So I kept my place. I was not even then invited to return, but still I was not told to stay away. So I kept on going and after a while I was considered a regular member. This, my first choir experience, was wholly voluntary on my part. I wanted to learn to sing and I simply stuck to the job.

## A Keen Disappointment

DURING the time I was working in the shop I became very much interested in the local Y. M. C. A. The General Secretary took great interest in me and helped me very much both in my night school work and in my music. After a time he left the Y. M. C. A. and bought out one of the city papers. He asked me to work for him and promised to see me through high school. If ever a boy was wild with delight over any prospect, that boy was I, for I was now most eager to get back into school. But, "There's many a slip 'twixt the cup and the lip." Father thought differently, and I did not go to the newspaper office nor did I go to high school.

## Sent to Oberlin

MANY DISAPPOINTMENTS, long hours of hard work, difficulties in trying to study, together with an unfortunate church affair had not encouraged me to walk just as a boy should walk. I got in with questionable companions, began to frequent pool halls and saloons. My father

knowing my eagerness for music and fearing the outcome of my then present course proposed my going to Oberlin to study music. He had once attended there. I had a little money saved, which, added to what father provided for me together with what I was able to earn in Oberlin by waiting on tables in a boarding hall, enabled me to spend two years there.

Oberlin presented an entirely new life to me. I felt out of place. I was not properly prepared for the new work, since I had learned so much incorrectly. I became most discouraged and accomplished but little. No one seemed to take any particular interest in me or to help me to adjust myself until, in my second year, one of the teachers began to take some interest in me. But the discouragements together with financial strain caused me to return home and to the shop.

While I accomplished but little, I was, nevertheless, spoiled for the shop. It was a torture to me. I had received a new vision of life. Somehow, after all, in the distance, I saw my ideal, could I but attain it. My outlook had been entirely changed and enlarged, and this new conception did completely change the whole trend of my after life. Soon I was playing the organ in church. Later I sang in a church quartet. I began to teach piano a little. I returned to night school and took a position in the office of a wholesale house and continued studying music under worthy private teachers.

After some years of this kind of work I went to Chicago, married and secured a position in the purchasing department of the old McCormick Harvester Company (later The International Harvester Company). During most of these years I continued my music study under private teachers, sang in church and took a number of correspondence courses.

#### Dark Days

DURING THE year 1911, after spending some ten years with the Inter-

national Harvester Company, I began to break under the strain of the unusual load I had endeavored to carry. I had tried to study. I studied mostly on train and street car between my home and the office. I taught piano two nights a week. I gave one night each week in a slum mission. My wife was not strong and I did all I could to help her in her many duties. Usually we worked at home until the midnight hour. By July I was almost ready to "drop."

I was assigned my vacation period for the two weeks following the Fourth. We sent our children to relatives and friends for their outing. My wife chose to remain home and kept one of the children for company. I went to visit my parents, but, after being with them just three days, I received a telegram to come home at once as my wife was ill. I reached home on Friday morning, found she had taken a severe cold that had developed into tubercular pneumonia from the effects of which she soon passed away. Such a vacation! Tired out! My companion laid away! Six motherless children to care for! To say the outlook was dark and gloomy but mildly expresses it. I did not want to return to the office. Really, I was sick and unable to work. What to do I did not know. I was completely bewildered. Kind friends, however, came to my relief. They took my children for a short while and I returned to my parents for a much needed rest where I might be able to gather my broken faculties together for a new start.

#### Home-Making Anew

AFTER a number of weeks with my parents, I returned to our old home in Chicago and gathered the children home again. It was a serious problem. The children missed their mother sadly. We all felt the full force of the old saying, "What is home without a mother?" Now came the opportunity to put into full use all I had learned in my boyhood days with my mother and also what I had learned in helping care for the children. I managed,

somehow, looking after the children, doing most of the cooking, baking and mending. I tuned and repaired pianos to keep the wolf from the door. This was a severely trying experience, one of those long, weary, steep and rugged hills of life upon which many an otherwise strong-hearted one succumbs.

The next several years I spent doing some teaching and singing, traveled some as an evangelistic singer and, later, took a settler pastorate. During all this time I continued to teach privately and took a number of correspondence courses in grammar, rhetoric, literature, mathematics and Latin, all of which applied on high school credits.

During a pastorate in St. Paul, Minnesota, I took up work in the Music Department of Macalester College under my very dear friend, the late Harry Phillips, then Director of the Conservatory. During that year, 1923-24, I gathered up the fag ends of my previous music study and graduated from the Conservatory. Soon after I remarried.

#### Wessington Springs Junior College

AFTER graduating from the Macalester College Conservatory, Mrs. Barnard and I were offered the Music Department of the Junior College at Wessington Springs, South Dakota. Mrs. Barnard took charge of the piano department and I the vocal department, with the choral work of the school, and the department of public school music.

Mrs. Barnard had secured her Music Bachelor's degree some years previous and had also studied abroad for several years. We spent three years at Wessington Springs. We found that the music work there was not very heavy so I enrolled as a student in the college department and graduated from there in 1927. I took the regular course, passed the entrance examination and graduated while carrying my duties in the music department. A mighty chasm had been crossed. The summit of a

new hill reached, I was given a new vision of even greater possibilities.

#### The New Vision

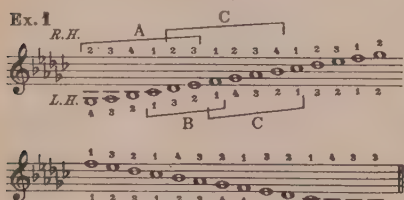
FIRED AS I was with new enthusiasm over having secured my Conservatory diploma and graduated from Junior College, I became determined to secure the coveted Bachelor of Music degree at all hazards. I had conquered thus far despite my age and the seeming impossibilities and so was encouraged to believe I could go the rest of the way. Urged on by the insistent solicitations of my old friend, Harry Phillips, now deceased, I returned to Macalester College and registered for work to finish for the Music Bachelor's degree. Soon after I had registered I was informed by the College Registrar that, if I cared to do a little extra work in the college department, I might secure my Baccalaureate degree as well as the Music Bachelor's degree. I told him that I was "game" and would take the work. So I plunged into the task, worked like a beaver and reached the end of the year in victory.

It was a queer experience indeed. A fifty-nine-year-old lad with gray hair and touched by many vicissitudes associating with under-graduates of all types, as one expressed it, "Old and new fashioned, bobbed and unbobbed, restless, pushing, spirited, contented, easy-going and tame, bright, wise and otherwise, all together in class-room and campus, chapel and hall, band-room and recital." Here were some of the knottiest and sturdiest trees of all to bring down, but the earnest, zealous and insistent chopper never knows "Stop" until his tree is felled. I, therefore, grasped the axe with determination, wielded it with zest, took the extra work, brought the old tree down and from its top plucked the long-hoped-for and the almost-thought-impossible Musical Bachelor's degree. With it came the Baccalaureate degree with an average grade of B-plus. Thus did I win over many a hardship and tribulation with a shout of victory at my achievement.

## Building Scale Technic

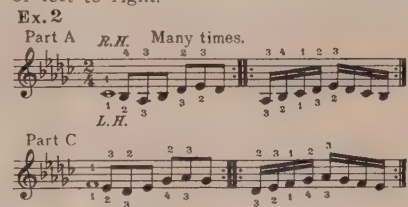
By PAUL J. CRESTON

BEARING in mind that a chain is as strong as its weakest link, let us apply this truth to the "chain" of tones which comprise the musical scale. The qualities of a good scale are evenness and clearness, and the obstacles to acquiring these qualities are the difficulty of passing the hand over the thumb and that of passing the thumb under the hand. Therefore, if these two parts are made perfect, the whole scale will be perfect. As an example, let us take the scale of G-flat major in two octaves, one which frightens many a pupil, and find the constituent parts of it:



Parts A and C give practice in passing the hand over the thumb. B and D give practice in passing the thumb under the

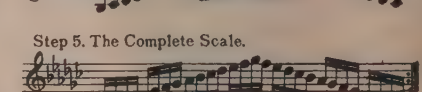
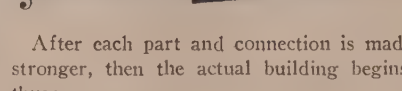
hand. Each of these parts is repeated an octave higher and also in reverse order when descending; that is, the hand or thumb moves from right to left instead of left to right.



For parts B and D, the following:



Then we combine part A with part B, part B with part C, and so forth:



Each exercise should be mastered before proceeding to the next. One scale a day practiced in this way will bring good results in a short time. This building process is a systematic way of perfecting scale technic.

*Virtue is our favorite flower. Music is the perfume of that flower.—Chinese Epigram of 2500 Years Ago.*

Half of the victory of success in music study lies in careful preparation. If you are now ready to begin your musical work promptly, waste no time. September first will be here before we know it.

# The Pianist in the Patent Office

Odd Mechanical Contrivances Designed to Help Pianists

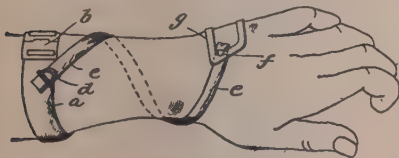
By JOSEPH ROSSMAN

WE ARE living in an age of great inventions. During the last hundred years man has harnessed the untamed forces of nature and put them to useful work by means of ingenious machines. The electric motor, the aeroplane, the radio, the telephone, the automobile, are but a few of the achievements which have changed radically our manner of living. Some of the machines, such as the player piano, seem almost human in their performance.

However, in spite of our wonderful inventions and advancement in science, the piano student to-day must go through the same tedious training that his forefathers had to undergo. The human body can learn and acquire habits, but unfortunately these acquired habits are not passed on to succeeding generations by heredity. In playing the piano, to mention a few difficulties, the arms must be trained to assume a correct position. The fingers must be held in the properly curved manner and move in their correct paths. The wrists must be kept at the proper level.

Our inventors have not forgotten our struggling piano students and have tried to help them with many contrivances which have been patented. A few of these devices which are very interesting will be discussed.

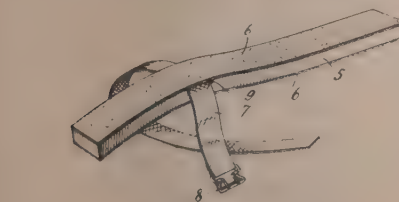
One inventor (patent No. 653,814)



NO. 653,814

states that a device is designed whereby the piano player is forced to keep the hands always steadily in the correct position without, however, being in any way impeded in his movements. This is effected by assisting and to some extent replacing the muscular power which must be exerted in order to keep the hands continuously in the correct position. For this purpose there is placed around the forearm, approximately in the middle between the wrist and the elbow, a band, preferably an elastic band which will stretch to fit any circumference of arm. From this band a second band, also elastic, extends around the arm to the side of the thumb, then over the back of the hand, to be hooked finally to a contrivance placed around the hand at the side of the little finger.

Another inventor (patent No. 1,092,173)



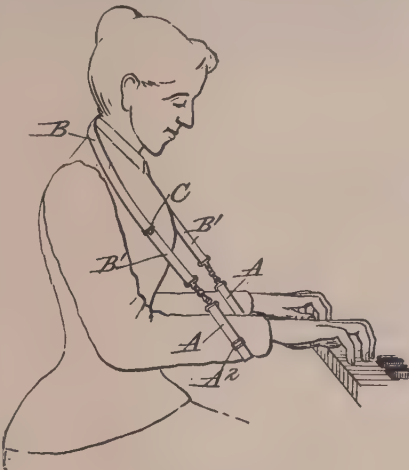
NO. 1,092,173

provides a rigid bar of wood covered with felt and curved inwardly in the direction

The publisher of THE ETUDE MUSIC MAGAZINE cannot attempt to give further information about the inventions mentioned in this article. Nor can they supply any of the inventions. Readers who are interested should refer all inquiries to the United States Patent Office, Washington, D. C.

of its length. This bar held along the back of the hand and wrist causes the hand to assume and hold the arched position so essential to good execution. Since the bar does not extend as far as the first joints of the fingers, these are left perfectly free.

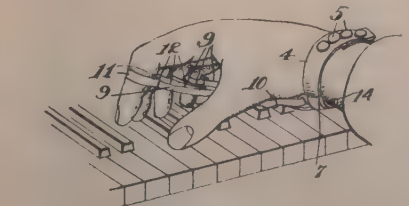
An arm support for piano pupils (patent No. 627,646)



NO. 627,646

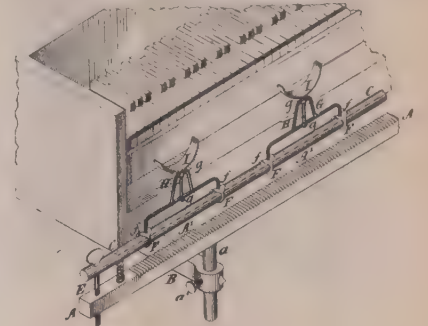
consists of a strap or band freely hanging over the shoulders of the pupil and suspending at its ends pendent portions supplied with wristbands for supporting the arms. By this means the forearm and wrist is held in the proper position for fingering the piano, and sufficient freedom is likewise given the player to reach conveniently all the parts of the keyboard and to hold the hands and wrists in a correct position at all points. A correct position can thereby soon be acquired without cramping the pupil or causing undue fatigue. The lengths of the pendent supports may be readily adjusted. In order to release the arms of the pupil, when a pause occurs, the wristbands may be readily removed from the pendent supports.

In the playing of the piano it is essential, in order to get a sharp clear tone, that the hammer strike the tone emitting device or string a quick blow. This can be done only by giving the finger key connected to the hammer a quick, hammer-like blow. To give the key such a blow it is desirable to have the fingers slightly bent so that their extreme tips may strike the key. It is the tendency of pianists, especially of pupils or learners, to straighten out the fingers with the result that the keys are struck with the front of the finger tips, making sharp, hammer-like blows impossible. In patent No. 1,126,938



there is provided a finger trainer consisting of a wrist band and, adjustably connected thereto, preferably by means of a perforated plate carried by the band, a

These springs are sufficiently flexible and elastic to allow the fingers of the performer which are attached to them to strike the keys by the exertion of a little



NO. 6558

force and then, when the force is relaxed suddenly, draw them up again. Each finger of the performer is provided with a leather sleeve having a ring on its upper side to which springs of uniform strength are attached by hooks or otherwise. It follows that the same force must be exerted by each finger suspended to them in striking a clear and distinct note. Moreover one finger can derive no aid from the other. By exercising the fingers in

NO. 1,126,938

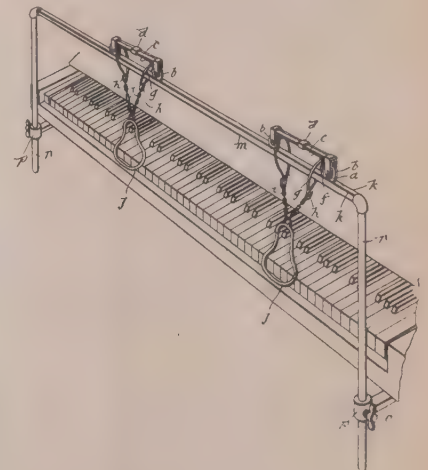
series of elastic bands or tapes, one for each finger. These tapes have adjustable loops adapted to engage the fingers. The tension or elasticity of the bands will tend to draw the fingers in and maintain them in proper playing position, although they may be spread out by stretching the tapes should occasion require.

It is well known to all teachers of music that the greatest obstacles which beginners have to overcome in learning the piano is the extreme difficulty which they experience in keeping their hands on the proper level with the keyboard, the fingers and arms becoming fatigued from the position in which they must be held. Then, unless very strictly watched, the learner is extremely apt to relieve himself by dropping his wrists below the level of the keyboard and pressing heavily upon the keys with his fingers, a position in which it is impossible that the fingering should be properly performed.

To lessen this tendency a large number of devices for guiding the hands have been patented. The simplest guide consists merely of a round bar placed at the level of the keyboard of the piano on which the wrists rest.

In order to avoid rubbing the wrists on the bar a slidable rest for each hand has been provided as shown in patents 6,558 and 173,205. These hand rests supporting the wrists can be readily moved along the keyboard on a rod.

Also there is provided a finger exercising device which consists of a rod to which a series of gum elastic, wire or other springs of a suitable size are attached.

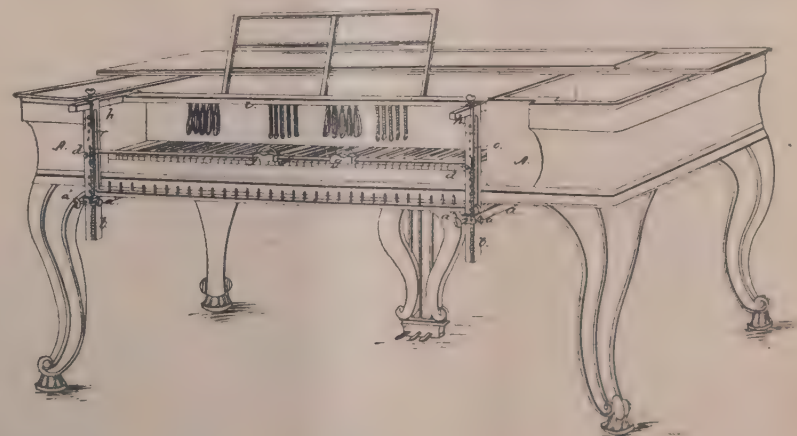


NO. 679,288

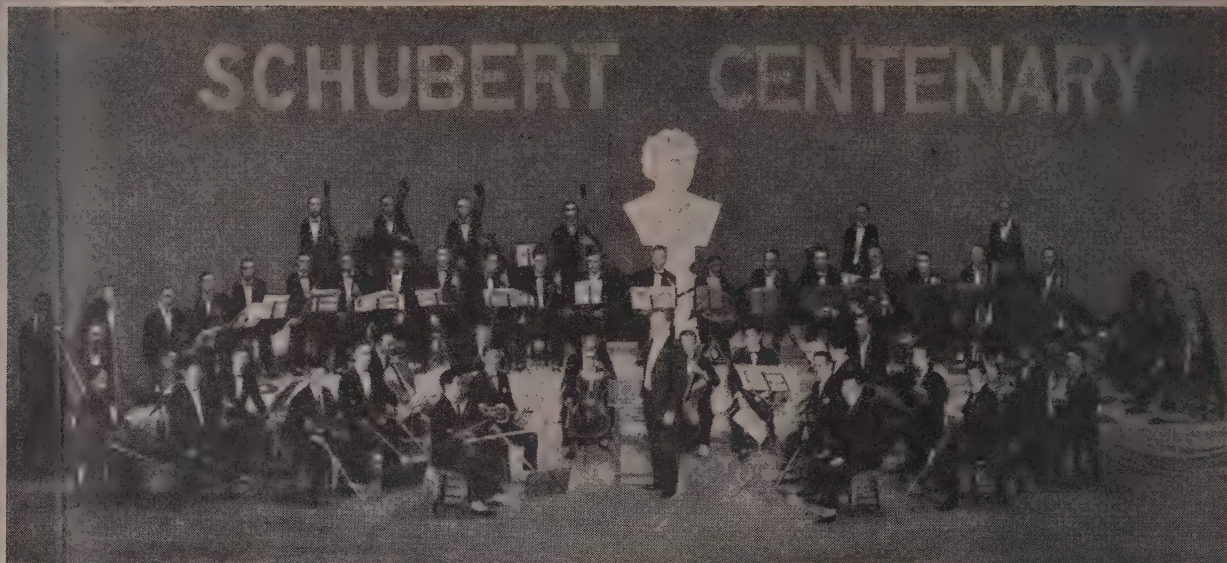
these springs they acquire a strength, freedom and independence of action, as well as equality in power.

In another patent (No. 679,288) a hand guide is provided to raise or lower automatically the level of the pupil's hand when he moves it from the white to the black keys or from the black to the white.

(Continued on page 611)



NO. 173,205



第一回記念演奏會

九月二十二日(土)午後七時開會

於 寶塚大劇場

プログラム

1. 序曲『魔の立琴』(ロサモンデ)
2. 獨唱 ... オークストラ伴奏  
イ. 滯在  
ロ. 老人の歌曲  
ハ. 永遠に  
バトリック ... レヒナー氏
3. 悲劇的交響樂 ... 第四、短調  
ブダオオ モルト ... アレグロヴィヴァチェ  
アンダンテ  
ノエツト ... アレグロヴィヴァチェ  
アレグロ
4. 混聲合唱 ... オークストラ伴奏  
牧歌(ロサモンデより) 作品二十六、第四  
混聲合唱 ... 大友メシエンコール

FACSIMILE OF SCHUBERT PROGRAM PRESENTED  
IN JAPAN BY THE TAKARADZUKA SYM-  
PHONY SOCIETY—SEE TRANSLATION  
GIVEN OPPOSITE

“ALL THE world loves a tune,” as the box office gives such eloquent evidence when the opera is one filled with the melodies that have been sung through the years. And, by the same omen, all the world loves the one who can

write a “tune.” Even the Romans had learned this, for did not one of their most illustrious men exclaim: “Let me write the songs of a nation and I care not who writes its laws.”

Schubert, of all the masters, had one of the most inexhaustible springs of spontaneous melody. Melody flowed from his fancy with all the freedom and freshness of the song of the woodland bird. His themes have that eternal and universal charm which awakes a responsive note in the common heart of humanity. They sing themselves. They are folk music idealized and glorified. They are the expression of a simple and sincere nature, pouring out the joys and passions of its heart through the medium of varied tones and rhythms.

It is because of these very qualities that the recent celebration of the centenary of Schubert's death was celebrated with such general enthusiasm throughout the civilized world. Wherever the magic of melody had permeated the consciousness of

the people, there was the same sympathetic zeal to do honor to the memory of the one who had left such an inestimable heritage for the enriching of the soul culture of all ages to come.

One of the most significant exhibitions of this spirit was the series of Commemoration Concerts given by the Takaradzu Symphony Society, under the direction of Joseph Laska, in the Takaradzu (Japan) Grand Theater. The ardor of this group of musicians of “The Chrysanthemum Kingdom” led them to present a group of programs of which we herewith reproduce one, both in the original Japanese and in an English translation, and of which any nation, with a much longer acquaintance with the occidental system, might well be proud.

With such fervor and energy, what shall we not expect from our Japanese friends who already have sent to us the inimitable *Madame Butterfly* in the person of the great singing artist, Tamaki Miura?

Japan has taken the lead among the

THE FIRST  
SCHUBERT CONCERT

AT

Takaradzu Grand Theater

7 P. M.

SATURDAY, 22nd SEPTEMBER, 1928

Program

1. Overture to the Magic Harp (Rosamonde)
2. Songs with Orchestra Accompaniment  
a. My Abode.....Orchestration Laska  
b. Old Man's Song.....Orchestration Reger  
c. To the Infinite.....Orchestration Mottl  
Baritone Solo.....Dr. L. Locchner
3. Tragic Symphony No. 4, in C minor  
Adagio molto.....Allegro vivace  
Andante  
Menuetto.....Allegro vivace  
Allegro
4. Mixed Chorus  
with Orchestra Accompaniment  
Chorus of the Shepherds  
(Rosamonde), Op. 26, No. 4  
Mixed Chorus.....Osaka Mixed Choir

ONE OF THE SCHUBERT PROGRAMS PRESENTED  
BY THE TAKARADZUKA SYMPHONY SOCIETY  
THIS IS A TRANSLATION OF THE PAGE  
PRINTED ON THE LEFT

oriental nations in the adoption of the occidental system of musical tonality and notation. Let us hope that in doing so they will infuse into their newer art the fine artistic achievements of their past, thus adding a fresh note to the world's musical culture.

“O imagination! Man's greatest treasure, inexhaustible source at which both art and learning come to drink! O remain with us!”

SCHUBERT.



“O Mozart, immortal Mozart, how many, how infinitely many inspiring suggestions of a finer, better life have you left in our souls!”

—SCHUBERT

VISUAL HISTORY SERIES : No.2 THIRTY GREAT OPERA COMPOSERS



WOLFGANG AMADEUS  
MOZART



GIACOMO PUCCINI

Opera—that curious mongrel creation commenced by Peri, reformed by Gluck, and transformed by Wagner—is to-day more popular than ever before. America is especially avid for this form of musical and dramatic art, and American composers are eagerly attempting to create operas which shall take rank with the best of the Italian, French and German works in this form. In this country opera is too often used as an occasion for mere social display; but that is inevitable. Society's desperate efforts to amuse itself are perhaps the cause of this. The real beauty and significance of "Tristan and Isolde," of "La Tosca" and of "Don Giovanni," will always find a true response in the hearts of those who love romance and loveliness.

Here is the second of the "Visual History Series." It portrays the life-span of thirty of the greatest opera composers. The same prefatory remarks which appeared at the head of the previous chart apply in this case.

1685 1705 1715 1725 1735 1745 1755 1765 1775 1785 1795 1805 1815 1825 1835 1845 1855 1865 1875 1885 1895 1905 1915 1925																															
HANDEL (1685-1759)																															
		GLUCK (1714-1787)																													
				MOZART (1756-1791)																											
						BEETHOVEN (1770-1827)																									
								WEBER (1786-1826)																							
										MEYERBEER (1791-1864)																					
												ROSSINI (1792-1868)																			
														DONIZETTI (1797-1848)																	
																BELLINI (1801-1835)															
<p><i>Can You Answer These Test Questions?</i></p> <p>The answers will be found on page 611 of this ETUDE.</p> <p>1. Who created what is known as "music drama"? By what other famous composer was he greatly assisted in arranging performances of his works?</p> <p>2. Who composed the following operas: "Madam Butterfly," "Samson et Delila," "Louise," "Boris Godounoff," "Robin Hood"?</p> <p>3. How old was Verdi when he wrote "Falstaff"? What can you tell about his life?</p> <p>4. In what operas do the following characters take part: "Marguerite," "Elsa," "Wotan," "Pinkerton," "Werther"?</p> <p>5. Can you name an important 18th century opera reformer?</p> <p>6. In the writing of what type of operas did Sir Arthur Sullivan excel? Who was long associated with him as his librettist?</p>																A. THOMAS (1811-1896)															
																		FLOTOW (1812-1883)													
																		WAGNER (1813-1883)													
																		VERDI (1813-1901)													
																		GOUNOD (1818-1893)													
																		PONCHIELLI (1834-1886)													
																		SAINT-SAENS (1835-1921)													
																		BIZET (1838-1875)													
																		MOUSSORGSKY (1839-1881)													
																		SULLIVAN (1842-1900)													
																MASSENET (1842-1912)															
																BOITO (1842-1918)															
																HUMPERDINCK (1854-1921)															
																LEONCAVALLO (1858-1919)															
																PUCCINI (1858-1924)															
																DE KOVEN (1859-1920)															
																DEBUSSY (1862-1918)															
																MASCAGNI (1863—															
																R. STRAUSS (1864—															
																GIORDANO (1867—															
																WOLF-FERRARI (1876—															

The interest in opera in America is growing remarkably. The continent of Europe, by heavy government subsidies, has made opera especially popular with the people. In America its progress has depended largely upon private enterprise; but new patrons of this art are arising continually; and the operatic future of America is especially bright.



# The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

## Striking Notes Together

When playing one or more notes in each hand my little pupil has difficulty in striking with the two hands together. Please suggest a way for overcoming this difficulty.—W. S.

This trouble generally takes the form of playing the left-hand note just before that in the right hand—the two brain impulses not working together. Try having the pupil play in the opposite way, with the right-hand note just ahead of that in the left hand. This may help him to get control of the situation. Afterwards, let him play each pair of notes together four, eight or more times, until they are struck squarely in unison. Then, in playing the passage continuously, stop him whenever a pair of notes is sounded somewhat "criss-cross" and have him repeat it until the desired effect is secured.

## Early Materials

I have a nine-year-old pupil who began studying piano a year ago. Should she have finished Mathews' Book I by this time? I have given her the following materials: 1. Mathews' Book I (through Exercise 65); 2. Köbler, Book I (half way through); 3. all fourteen scales, from memory; 4. four memorized pieces, played at a recital; 5. ear-training, definitions and elementary music history.

I have been giving her two half-hour lessons a week and am extremely careful of her time, phrasing and fingering, but I have not yet introduced harmony. Can you suggest any omissions?

I charge seventy-five cents for half-hour lessons, when the child takes two a week, and one dollar for forty minutes, one lesson a week. Is this too small a fee?—Mrs. B. B.

The course which you outline seems well fitted to give the pupil an excellent foundation. Considering the other materials which you use at the same time, the advancement in Mathews' book is satisfactory. There is plenty of time to go on with the harmony in her next year's work.

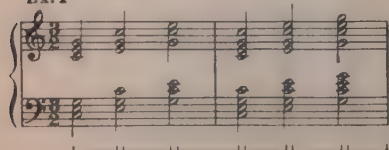
I'm glad that you stress the important item of ear-training. I suggest that you alternate this item with sight-reading at every other lesson, especially in the form of duets. Begin each lesson with a few minutes' drill on purely technical exercises.

As to the question of prices, one has to be guided by what is charged by other teachers in the same community. Remember, however, that lessons are generally valued at the price paid for them, and advance your fees as soon as you get a class large enough to warrant it. We teachers are, as a rule, poorly paid, in comparison with the prices charged in other professions.

## Legato and Staccato

(1) In playing these chords legato, should one change the fingers, or use the pedal?—

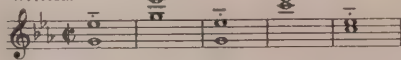
Ex. 1



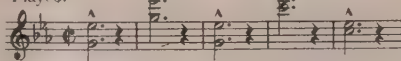
(2) In these measures from the last part of the first movement of Beethoven's Sonata, Op. 13:

Ex. 2

Written:



Played:



How should the staccato marks be interpreted? Should the whole notes be played as though each one were a half note, followed by a half rest?—D. L.

(1) I should use the pedal, by all means, for, treated properly, the pedal can produce a very perfect legato. As I have marked above, depress the pedal just after each chord is played and let it up at the instant that the next chord sounds.

(2) With Beethoven, the staccato mark signifies emphasis more than shortness. The marks which you quote were not given by Beethoven himself, but were evidently introduced by an editor on the above principle; hence, I should give each note almost, but not quite, its whole value, as suggested above, at the same time making it distinct and emphatic.

## Early Studies

Recently I had come to me from another teacher a twelve-year-old pupil who had had lessons for two years. Her lesson book which she brought me half finished is Streabog's *Twelve Melodic Studies*, Op. 63, and I found it necessary to make her review every study in this book. It was worth the trouble, however, for she is now ready for a new book.

Mrs. J. N.

*Twelve Piano Etudes for Young Students* by Mathilde Bilbro is a melodious and useful collection. A little harder is the *Second Year Study Book*, by Arnoldo Sartorio.

## Planning a Career

I have taken lessons for eight years and can play the 'cello and a few other instruments, besides the piano. Am working to give a recital in June, with the following program: Bach, Two-part Invention, No. 14; Chopin, Waltzes Nos. 11 and 14; Rubinstein, *Kamennoi Ostrovo*; Pennington, *Song of the Rivulet*; Beethoven, Sonata, not yet chosen.

My brother will play two cornet solos also. Will this be enough?

I practice about an hour and a half on school days, about three hours on Saturday and two on Sunday. Is this sufficient? How can I get piano pupils? I am fourteen. Is this too young?

My ambition is to be a music supervisor in the public schools. Is there a field for this work?—G. I. R.

It seems to me that you have accomplished much for your years, and that, with your willingness to work, you should win success. You are practicing quite enough for a girl in school.

The program which you propose is rather short—but this is an error in the right direction. I suggest that you begin with the sonata. Mozart's *Sonata in A major* (which starts with a theme and variations), or Beethoven's Op. 14, No. 2 would be well adapted for this number. I should end the program with something bright and attractive, such as MacDowell's *Hexentanz*.

There is no objection to your starting to teach, if you can get your own teacher to guide you in respect to what materials to use and how to conduct the lessons. Tell your friends of your desire and perhaps they will aid you to find pupils. Ordinarily no certificate is required.

There is a large field for music supervision in public schools, although such work requires special courses of study. You might eventually take one of the summer courses which are offered by various institutions as preparation.

## Playing by Ear

What would you recommend for a beginner who memorizes her exercises and pieces and who watches her hands instead of the music? I play them over for her before she practices them. Do you think this makes any difference?—A. E.

If it is simply a catchy tune which she has to learn, your impressionable pupil evidently finds it easier and more natural to play from ear than from the notes. So don't often play her music for her in advance but plan her practice so that she really has to read the notes.

One way to accomplish this is to have her practice the part for each hand separately. Then, when she puts the hands together, let her learn first the last measure of the composition, then the next to the last and so on to the beginning. When she brings to you the prepared lesson, pick out certain measures or groups of measures here and there before having her play the piece through consecutively.

Cultivate as soon as possible her sight-reading, beginning with very simple materials, such as Wohlfart's *Musical Children's Friend*, Op. 87.

## Piano Concertos

Please advise me as to the names of a dozen or so of the best liked, not too difficult piano concertos, especially those of the old masters, giving the names in the order of difficulty, commencing with the least difficult.

Also, do you know of any ensemble numbers of wind instruments with piano?—O. C.

A concerto is a form of music which, from its very nature, involves considerable difficulty. In the following list, however, the first concertos are based on familiar technical materials in the way of scales and arpeggios and should fall in about the sixth grade, from whence we advance to those of more complexity.

The ones least familiar are those by Moscheles and Weber, both of which, however, are well worth study, and are published in the Litoff Edition.

1. Mozart, *Concerto in D minor*.
2. Mozart, *Concerto in E flat major*.
3. Beethoven, *Concerto No. 1, Op. 15, in C major*.
4. Beethoven, *Concerto No. 3, Op. 37, in C minor*.
5. Hummel, *Concerto Op. 85, in A minor*.
6. Moscheles, *Concerto No. 3, in G minor*.
7. Weber, *Concerto Op. 11, in C major*.
8. Mendelssohn, *Concerto Op. 25, in G minor*.
9. Hiller, *Concerto Op. 69, in F sharp minor*.

10. Grieg, *Concerto Op. 16, in A minor*.
11. Schumann, *Concerto Op. 54, in A minor*.

12. Liszt, *Concerto No. 1, in E flat major*.

The above list may be extended by adding other concertos by Mozart, Beethoven's *Second Concerto*, Mendelssohn's *Second Concerto*, his *Rondo Brillante*, Op. 79, as well as others.

Compositions for piano and wind instruments are not easy to find. Perhaps the most available and interesting example is Beethoven's *Quintet, Op. 16*, for piano, oboe, clarinet, bassoon and horn. There are compositions for piano and single wind instruments, notably for flute. Here may be mentioned Schumann's *Three Romances*, Op. 49, for piano and oboe or clarinet, Weber's *Grand Duo*, Op. 48, for piano and clarinet, also Schumann's *Adagio and Allegro*, Op. 70, for piano and horn.

## The Question of Fingering

How should one finger the right-hand part of measure 29 in Mendelssohn's *Duetto*, from his "Songs Without Words"? In my edition the B<sub>3</sub> on the third count is fingered 4-5. Why not use the fifth in the first place?

Every day in my practicing I run across passages of which the fingering seems unaccountable. I do not see why it is not simplified. Are there any fixed principles in fingering?—F. S.

In the measure which you cite, the reason why the fifth finger cannot well be put directly on the B<sub>b</sub> is because the melody (represented by the notes whose stems point upward) should be absolutely legato. I suggest the following fingering which makes this legato possible at the end of the phrase by lapping the fourth under the third finger, in passing from Ab to G:



Unfortunately there are but few fixed principles for piano fingering, so that different editions of the same classic are seldom exactly alike. In fact an editor rather prides himself on discovering a new means of manipulating a complex passage. Often, indeed, it is impossible to find a fingering that is suited to hands of all sizes and shapes, since long fingers must naturally be treated differently from short ones.

Hence the thoughtful player will not trust implicitly to any given fingerings but will test them (1) by the evident sense and phrasing of a given passage, and (2) by that which seems especially adapted to his own hands. If he can thus discover an easier and more effective fingering, why not adopt it?

## Gold Stars—Raising Fingers

In one of my piano pupils' exercise books I saw gold stars placed there by a former teacher to designate that these particular exercises had been well played. I should like to ask if you know where I could (Continued on page 612)

# DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly By  
**VICTOR J. GRABEL**

FAMOUS BAND TRAINER AND CONDUCTOR

## The Oboe

By ALFRED BARTHEL

**A** NATIVE of France, Mr. Alfred Barthel, received his musical education at the Conservatories of Dijon and Paris, and graduated from the Paris Conservatory, winning the first prize. He explains his choice of instrument and career in his own words.

"I was so mischievous that everything that went wrong in the neighborhood was blamed on me. My parents were worried, grief-stricken, frantic. They didn't know what to do with me; finally they decided they'd send me to sea. It was a custom to send young boys to ships, and in this way they thought I would learn discipline. But on the very day I was to go to make arrangements I got the mumps and had to stay home. That broke up the entire plan.

"Then a neighbor suggested that since my parents didn't know what else to try they might try giving me music lessons. 'But what sort of music lesson?' asked they. 'He has no talent for music; he has no talent for anything but mischief.' Said the neighbor, who himself played a bassoon, 'You might try the oboe.'

"Following this advice my parents took me to the music master at the Dijon Conservatory. But the music master shook his head and said, 'No, he hasn't the lips or the hands. He'll never make a musician.' But, my parents insisting that it wouldn't do any harm to try, I was put to it."

Today this is all only a memory, but the boy who was given oboe instruction to cure him of his badness eventually turned into one of the finest players in France.

When he completed his studies in Dijon he was sent to Paris. In his eighteen years' residence in Paris, Mr. Barthel was a member of the leading orchestras (Colonne, Lamoureux and others). For six years he was first oboe at the *Theatre National de l'Opera Comique* and at the *Societe de Concert du Conservatoire*. He was engaged as first oboe for the Chicago Symphony Orchestra in 1903, in which position he has given twenty-six years of service. In 1907 Mr. Barthel was awarded a silver medal by the *Academie des Sciences, Arts et Belles-lettres* of France, an award seldom granted to an instrumentalist.

Mr. Barthel returned to Paris at the close of the thirteenth season, with the full expectation of remaining there the remainder of his life. His one year of work with the Chicago Orchestra, however, had opened up attractions he could not withstand; at the beginning of the Fourteenth Season he was again in his old seat in the orchestra.

During his orchestral life this artist has been many times soloist. In 1908 he played the concerto for oboe written by a French woman, Vicomtesse de Grandval. He was again soloist in 1910, 1915, 1916, and 1917 with the Chicago Symphony Orchestra.

In 1928, he organized the Chicago Woodwind Ensemble which made its debut here in Chicago. In October, 1928, he opened the Barthel School of Music, which has the distinction of being the only woodwind school of its kind in the vicinity, and probably in the United States—EDITOR'S NOTE.)

### The Oboe

**T**HE DOUBLE reed instrument is assuredly of prehistoric origin, and the oboe in its original form is of the highest antiquity. Also its use has been known in all parts of the world. It can be traced in the sculptures and paintings of ancient Greece and Egypt and specimens may be found in the larger museums of Europe. It is believed that the straws

found with them were probably used in making the reeds. Instruments from Arabia, ancient Africa, China, and even Italy are preserved in the Victoria and Albert Museum.

No definite date can be given for the invention of the oboe. Specimens have been found in the crudest forms imaginable, but these may be contrasted with types of high workmanship and excellent design, which were discovered at approximately the same period. The oboe as it is known now is the outcome of a gradual differentiation of its original characteristics, accentuated by the polish given to a particular member of a family of instruments.

The orchestral oboe as it is now makes the sound of D when the six finger-holes are closed. By raising the fingers and opening the aperture in succession the scale of D major is produced as on the flute. Strictly speaking the instrument is therefore in D, but, as the notes sound as written, it is usually spoken of as being in C. In shape the oboe is conical, graduated from reed to bell, and it therefore overblows the octave.

In order to lessen the difficulty of fingering the semitones, the third and fourth finger-holes were formerly made double. That is to say, instead of one regular hole, two small ones were placed side by side in each case, one or both of which could be covered by the finger. But, although this arrangement was long an established feature, the necessity for it has passed away with the modern methods of key-work. By the end of the seventeenth century, two new keys were introduced, one giving C and the other Eb. In 1727 Gerard Hoffmann of Rastenburg added the keys of G# and A#. It was in the nineteenth century that the instrument finally reached its present exactness and value. The method by Sellner, published in 1825 at Vienna, describes keys producing C, C#, D#, F, F#, G#, A#, C and also an octave key.

### A Varied Career

**W**ITH THE exception of the flute there is no woodwind instrument which has gone through such a period of transition as has the oboe, particularly in its mechanism.

Many endeavors have been made to improve the tone and fingering of the oboe. Boehm's system prevailed for some time, but the great inconvenience of that system diminishes the compass and changes entirely the quality of the tone. The oboe, in its present improved state, is a very perfect instrument and the modifications applied to its mechanism have preserved the fine quality of its tone in its natural state.

The bulk of these additions is due to the late M. Barret, at once a distinguished artist and an ingenious mechanic, who devoted a long arduous professional life solely to the improvement of his favorite instru-

ment. The compass of this instrument ranges from Bb to G alt; it has fourteen keys, two of which having additional branches increase the number to sixteen; from the greater length of the bell (a late improvement) the instrument derives a certainty of tone throughout, which enables the performer to produce the upper notes, such as E and F above the lines, with greater accurateness. In his task, Barret was ably seconded by the French instrument maker, Triébert, with whom he was in constant correspondence.

### Trial and Error

**I**N TRIÉBERT'S shop the foreman was Mr. F. Loree, the father of Mr. L. Loree, the actual maker of the famous Loree oboe. In 1887, I became acquainted with Mr. F. Loree and, during my years of studies at the Paris Conservatory under my famous teacher, Georges Gillet, was a witness to the collaboration of these two men to whom we oboe players of today owe so much. Regularly two or three times a week accompanying Mr. Gillet to the Loree shop, I saw hundreds and hundreds of their different trials. There I learned that the addition of the low Bb to the range of the oboe was not for the use of that special note, although we find it written in some modern compositions; it was made for the decided improvement it effected on the emission of the notes of the upper register—high D, D#, E, and F—beside giving a fuller tone to the whole instrument and cutting down on the over-nasal tone of the former model.

Credit must be given to Georges Gillet for the latest improvement on the conservatory system of oboe—the covered finger holes, easier technic and improvement in the mechanism that gives the possibility of playing every trill in time.

To exemplify the everlasting work of Gillet on the modern oboe, how many know that the little key on the lower joint for the trill of C and Db is the outcome of a one-time impossible figure in the opera "Le Roi d'Ys" of E. Lalo?

The mechanism, however, is not the only feature of the oboe which has gone through a period of alteration and modification in the last thirty years. The sound-producer or reed is also entirely different. There are three things necessary to constitute a good reed, namely, justness, certainty and quality of tone; but it is almost impossible to have all these requisites combined. Difficult as reed making may now be it is simple compared with what it was previous to the introduction of the gouging machine by which the thickness and size of the reed can be regulated as precisely as possible. It will sometimes happen, notwithstanding the greatest care and attention, that the reed turns out badly, an error arising not from any fault in the making but from the quality of the cane itself.

### Giving the "A"

**T**HE OBOE holds the distinction of being the instrument to give the tuning A to the orchestra. This privilege dates probably from the period before Handel, when it was the only wind instrument present.

The oboe used in bands, however, is sometimes, but not often, tuned to Bb instead of C. There is one smaller instrument called a soprano oboe which is occasionally used. These instruments are tuned in accordance with the Bb and Eb clarinets. This lessens the difficulty usually encountered in transposing written parts.

### The Oboe Family

**T**HE OBOE family consists of four instruments—the oboe proper, the oboe d'amore, the cor anglais and the baritone oboe which is found to be one octave lower in pitch than the oboe proper and one-fifth higher than the bassoon. This instrument, although little known, is not altogether a rarity, as it is used by Richard Strauss in his opera "Salome" produced in Dresden in December, 1905.

To Messrs. Loree, father and son, belong the credit of bringing back to life the entire oboe family. The *Musette* in G is a work for the oboe proper. The oboe d'amore is used very much in compositions of J. S. Bach, together with the cor anglais, and the oboe baritone, all of them with the same system of mechanism. The one improvement on the cor anglais, better known as the English horn, was in the spacing of the finger holes. Formerly the space between fingers was much larger on the English horn than on the oboe, making it very difficult for the player to shift from one to the other. Now the spacing is exactly the same on both instruments.

The oboe of today is a very different instrument from its antique ancestor, attaining its present form only after a series of changes and arduous experiments had been made. In this respect it is very dissimilar to the clarinet whose development has been surprisingly rapid. It is, therefore, not surprising that in former times the oboe in its various types of development was used to a great extent in band work of different natures. Since that time the clarinet has largely replaced it. Indeed, the oboe was formerly a band instrument and was little known in church and orchestra music. Its place in band music was so established that in Germany military bands were given the name of "Hautboisten." The band of English Guards in the eighteenth century was composed almost entirely of oboes of different types and sizes, augmented by very primitive bassoons, drums and cymbals. The oboe proper claims Paris as its birthplace, where it was first known in the opera music of "Pomone" by Cambert in 1671.

### Penetration without Loudness

**P**ROBABLY no instrument can boast of a tone so peculiarly unique as the oboe. It has the faculty of penetrating without thrusting itself into the foreground. In quick movements the oboe is singularly adapted to portraying the spirit of lightness and delicacy; still it holds its place in the slow movements. This is due to the fact that it is perhaps the only instrument capable of conveying the difficult singing tone which sounds so entreating and prayerful, exclusive, however, of "whining" effect.

(Continued on page 607)



# SCHOOL MUSIC DEPARTMENT

Conducted Monthly by  
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



TO DWELL upon the statement that the teaching of music is important in our public schools is needless. That is an established fact already. At the present time some thirty-two thousand supervisors of music are leading "Young America" along musical paths. No wonder that our ears are intrigued on all sides by the numberless orchestras and bands of our public schools! The immediate apology for this writing is a desire to plead for the neglected step-child of this vast movement and to champion the cause of singing in the public schools of our country.

Exact statistics I have none, but from various sources I have gleaned approximate figures that will serve my purpose in discussing this subject.

In approximately seven thousand, five hundred high schools out of a possible total of close to twenty thousand the teaching of piano and the instruments of the orchestra is already well established and growing by leaps and bounds. So forcibly, in fact, has this movement impressed itself upon the "powers that be" that in a large majority of cases the students are given very reasonable credits for their work in music. Some schools recognize it even to the extent of granting credits to students who pursue their musical education with the private teacher outside of school hours. This I consider a valuable step forward and because of it feel encouraged to hope something more may quickly be done for voice students.

## Singing Students' Status

SINGING presents a very different record. Let us consider the status of the singing student. To be sure, during the past ten years there has been considerable progress made in the teaching of voice to classes of senior high school students. In many instances where the classes are so organized the status of voice culture has been raised from that of an elective to that of a required subject. This is gratifying, but as against the approximately seven thousand, five hundred mentioned above that give instruction in piano and the instruments of the orchestra, there are only approximately two hundred that give instruction in that most perfect of all instruments, the Voice. For is not this instrument capable not only of making beautiful sounds, in common with all other instruments, but also of adding thereto divinely inspired words? Think what a sensation would be created if the violin in the hands of a Kreisler could wed to its beautiful tones the words of a Shakespeare, a Goethe, a Heine! Yet this vocal instrument we take for granted, we ignore or use indifferently. Only in rare cases do we give the necessary opportunities for development. This in spite of the fact that each one of us possesses such an instrument.

Why should vocal study be given only secondary place in public school curricular activity? In answering this question we might get valuable suggestions from the gigantic strides in popular approval made lately in instrumental teaching. If the lessons learned from this startling development be applied to the cause of voice culture and the needed enthusiasm supplied there is no real reason why voice culture

## Practical Courses in Singing in the Public Schools

By WILFRIED KLAMROTH

MEMBER OF THE AMERICAN ACADEMY OF TEACHERS OF SINGING

should not in time be lifted to identical, if not more, favor than that accorded the piano and the other instruments. In the case of the voice one has always his instrument at hand—a great advantage to begin with, counterbalanced, however, by the difficulty of devising one definite method for thousands of differing instruments, as many different instruments as minds. However, it can be done. Let us see to it that it is done.

### Retarded Recognition

THE THREE possible reasons why singing has not been equally developed along with the other branches of music in the public schools are as follows:

1. Teachers of piano and violin have evolved systematized, lucid and easy methods of instruction for their respective instruments not only for the individual student but more particularly for class instruction. The instruments being all the same are subject to identical handling.

2. In the study of the piano and the other instruments there need be no cessation of study during the adolescent period. The interest may be held without interruption throughout this most impressionable age. The singer, on the other hand, has the disadvantage during this period, of interrupted study with consequent loss of interest and discouragement—as against continuous study resulting in progress and encouragement.

3. Intensive educational campaigns are being carried on by the piano and instrument manufacturing industries, vast sums being spent on this form of advertising. In voice culture there is no advertising medium to compare with this.

Referring to the first reason, it is very plain to see why the teachers of piano have so successfully outranked the teachers of singing. The former have devised simplified methods of instruction, methods which, though specialized for class work, are yet so modified as to appeal to the young beginner in the public schools. The "dry as dust period" is forever past, as is markedly seen in the way the piano is now taught the very young child.

### A Method for Every Fault

GENERALLY, teachers of singing, more particularly the leaders in their profession, have fought shy of the student of singing during the adolescent period of his development, advising him to wait until the stage of transition is fully passed before starting seriously the study of voice. But then the voice through neglect has unfortunately acquired most of its bad environmental habits, as against careful training of instrumental pupils during the same time. The faults acquired by the voice during this period demand for their eradication a somewhat complicated and empirical method of teaching, a method,

one might say, for every student, to fit his particular vocal faults. Faults being original and varied, no set method can be used; individual diagnosis becomes the order of the day. Fundamental principles of correct tone emission are of course provided for all, but the main business of the teacher is devoted to the elimination of the individual vocal faults through precept and example. In other words the procedure has become so highly specialized, always with the ultimate goal of the finished artist in mind, that no place has been made for the younger generation who, even though with no expectation of a professional career, nevertheless is anxious to use this avenue of self-expression.

So the student of the schools is left to go his way with none, or only very meagre, instruction, copying unconsciously the wretched vocal faults of those so-called singers heard at every hand, most often on the phonograph, in vaudeville, in comic opera or over the radio. You know the type to which I refer, the blatant, nasal high-pitched, raucous, scooping singer whose name is legion, and who is ever with us and whose so-called art is a travesty on the noble art of the true singer.

The time is ripe now to arrest this mistaken growth and to lead the young American during his early years into the realm of the better use of voice in both song and speech. This can best be done through mass training. Therefore the public schools offer the only hope of solution.

### Speech and Song

THE RELATION between speech and song may be here pointed out, with the importance of improving American speech and the aid singing is to this accomplishment. This effect upon speech offers another important recommendation for the teaching of singing in the schools.

Our educators have given too little thought to the speaking voice. We of an earlier generation can realize how this misfortune is growing upon us. The ill-bred, violent use of our beautiful language is day by day weakening the foundation of its beauty, purity and grace. I trust, it is not too late to turn our attention to this important work, to establish a manner of speech consciously placed, consciously molded, consciously colored until it becomes a habit of accepted expression.

If it were required of all public school children to learn the fundamentals of tone production with its application to speech we should witness in one generation a new era in the use of our language.

It is unwise to wait until the post adolescent period is reached for a serious consideration of required vocal instruction. We must reach the child in his tender years, when the mind is naturally imitative and when the voice has that natural sweetness and bird-like quality so charm-

ing and appealing. The instruction at this period, of course, should be very rudimentary, and step by step it should be developed through the senior high school where also the simplicity of presentation and the logic of sequence should be maintained. This is essential to successful class instruction in singing. Otherwise we shall find our students in the predicament of the centipede:

*A centipede was happy quite,  
Until a frog in fun  
Said; "Pray which leg comes after which?"  
This raised her mind to such a pitch,  
She lay distracted in the ditch  
Considering how to run.*

### Simplicity Sought

IT IS TRUE that in the past much has been written regarding the child voice, but the methods have been tedious, long and involved and certainly not sufficiently simple in their fundamental statements to be adapted to class work. At the present day, to meet an awakened interest in music through class instruction in the public schools, we see the need of cooperation between the best minds from amongst the prominent teachers of singing, in order to devise a logical, direct method in textbook form, both simple and short.

The public school voice teachers who are to pass on these ideas must in turn be thoroughly trained and preferably should be or should have been singers themselves. They should be prepared to illustrate that which they would teach. This does not necessarily mean that they must be finished singers but rather that they should be so well trained by the expert vocal pedagogue, in sympathy with the particular method to be taught to the school students, that they may clearly illustrate every point in the course of the young vocal aspirant. The child mind unfettered by acquired habits easily copies what it hears and thus can be taught through both the eye and the ear.

One such method has been in use for a number of years with seemingly considerable success. There may be others in use. The more different courses to choose from the better for the teacher of public school singing since he will then undoubtedly find the one best suited to his particular purpose.

The aim should not be to make finished artists of the students. As Mr. Robert B. Walsh, of Portland, Oregon, says in a paper read at the North-Western Supervisors Conference, "We cannot hope, nor do we wish, to produce a finished artist in four years of high school training, but we can expect to free our pupils from the shackles of ignorance concerning the care, and use of the voice and set them on the highway to successful future development." With these words I most emphatically concur. To my way of thinking such a simplified method should stress the following points.

### A ROUGH OUTLINE OF IMPORTANT POINTS TO BE EMBODIED IN A METHOD FOR CLASS INSTRUCTION IN SINGING

1. Correct posture, induces
2. Correct breathing, followed by
3. Correct attack, blending into

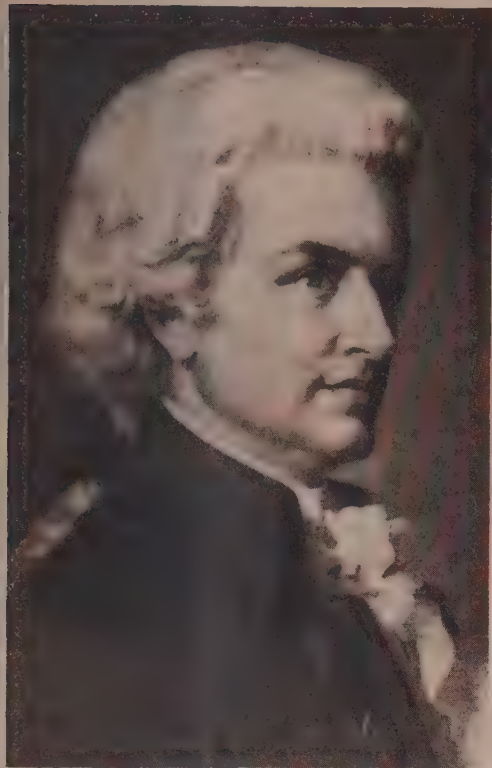
(Continued on page 612)

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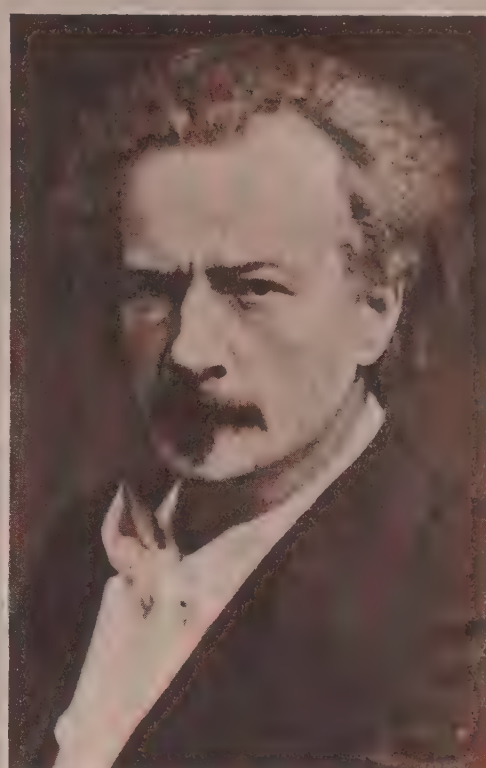


WOLFGANG AMADEUS MOZART



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ADELINA PATTI



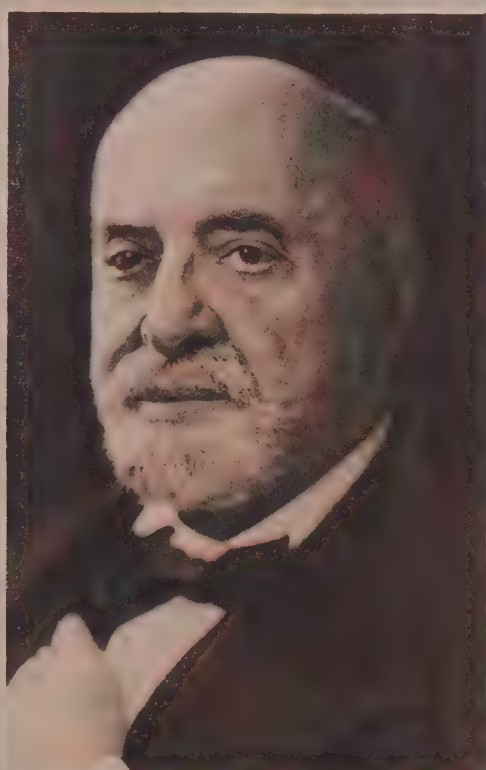
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LEOPOLD AUER



MISCHA ELMAN

## PORTRAITS



## THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

## BIOGRAPHIES



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## IGNACE JAN PADEREWSKI

PADEREWSKI (Päh-der-eff-skee) was born in Podolia, Poland, in 1860. His mother, a woman possessing unusual musical gifts, died when he was yet a young boy, and thus what would have been a source of great inspiration and help was cut off from the future master-pianist. At the age of twelve he entered the Warsaw Conservatory; at eighteen his great proficiency as a pianist won him a place on the faculty of that institution. Later he studied with Kiel and Urban in Berlin, and with Leschetizky in Vienna.

After a year's study with the two latter teachers, Paderewski gave a recital in Vienna which proved sensationally successful. Shortly, appearances in France and England were undertaken, and the fame of the virtuoso was firmly established. His American début occurred in 1891 in New York City. It is said that "not even Rubinstein was received with such astonishing favor."

In January 1919 he was made Prime Minister of Poland. He resigned this post in December of the same year, and since that time has continued his concert tours abroad and in America. Paderewski's philanthropies are very considerable; among them is the "Paderewski Fund," for a triennial prize for American composers.

As a composer Paderewski is too largely known by short piano pieces, such as the *Menuet à l'Antique*; his many greater works, including symphonies and an opera, are of supreme importance.

## ADELINA PATTI

PATTI (Pât-tee), one of the most celebrated sopranos in all musical history, was born in Madrid, Spain, in 1843 and died at her castle in South Wales in 1919. From her earliest appearance in public, when she was but seven, to her last concert in London, her brilliant career spanned more than half a century.

When Adelina was but a child, her parents came to America, settling in New York City. Here it was that her concert début took place. Then followed tours under the management of her brother-in-law, Moritz Strakosch. In 1859 she first sang in opera, taking the title rôle in "Lucia di Lammermoor," in a New York presentation. Two years later her glorious voice was first heard in England, and at once gained immense popularity in that country. For years Patti was one of the most admired singers at the Covent Garden Opera House, London, and at the Birmingham Festivals. Her appearances on the Continent were ever occasions for outbursts of enthusiasm.

One of her best rôles was *Rosina* in the ever-vernal "Barber of Seville." It is said that after 1882 Patti never received less than \$5,000 per performance—a then unprecedented sum that compares excellently with amounts later paid Enrico Caruso, Chaliapine and other phenomenal singers.

Of the rôles Patti created in England, certainly the most important was Aida in 1876.

## WOLFGANG AMADEUS MOZART

MOZART (Mo-tzahrt) was born in Salzburg, Germany, in 1756, and died in Vienna, Austria, in 1791.

The precocity of Mozart is renowned. As early as four years of age, his exceptional gifts suggested that musical training be commenced. His father, Leopold Mozart, his first teacher, was what would be described today as an excellent "press-agent" for his children, as well as what was more important, a judicious father. He accompanied Wolfgang and his sister on tours through Germany, Holland, France, England, Switzerland and Austria—tours the success of which was everywhere without parallel. Students are referred to the account of these early triumphs in Edward Holmes' charming biography. While in Vienna in 1768 Mozart composed his first opera; the year before he had evolved his first oratorio. By this time he was expert at the clavichord, the violin and the organ.

He was appointed concert-master to the Archbishop of Salzburg in 1768, but when the latter died, his successor—greatly underestimating Mozart's genius—rewarded Mozart so poorly that the master resigned the post in 1777. Later, by reason of financial stress, he resumed the position, only to give it up in 1781 and move to Vienna.

The success of his operas—especially "Le Nozze di Figaro" and "Don Giovanni"—brought him many honors. He also wrote many symphonies, string quartets, masses, piano sonatas, and compositions of all types.

## MISCHA ELMAN

ELMAN, undeniably one of the greatest of contemporary violin virtuosos, was born in 1892 in Talnoje, a town in South Russia. His first lessons were given him, when he was but four or five, by his father—a Jewish schoolmaster and violinist in an orchestra at Odessa. Later he attended the Imperial School of Music in Odessa, and it was while he was a student here that the wind of good fortune first blew in his direction; for the great Leopold Auer, solo violinist to the Czar and professor at the Leningrad Conservatory, had become intensely interested in the phenomenally gifted boy and, though there were difficulties in the way, had Mischa brought to live in Leningrad to study with him.

In 1904 Elman first appeared in Berlin; his London début was made in 1905. His audiences everywhere were astounded by his technic and his expression in playing. Later, in Paris, at a Colonne concert, he became known to, and admired by, the French. From 1906 to 1911 he remained in England, where he was idolized by society and was able to command a very large sum for a single private performance.

He came to America during the World War and toured here with his customary success. In 1920-21 he undertook something which no other great violinist had yet attempted—a concert tour of the Orient and the Far East.

In 1923 Elman became a citizen of the United States of America.

## LEOPOLD AUER

AUER (pronounced like "our") was born in 1845 in Veszprem, Hungary. At an early age he was given instruction on the violin by Professor Ridley Kohné at the Budapest Conservatory, and in an incredibly short time had learned enough to be able to appear at the National Opera House in that city, in a benefit performance. His playing on this occasion was so enthusiastically received that arrangements were at once made by which he was enabled to go to Vienna to attend the famous Conservatorium there. His teachers now were Professors Jacob Dont and Joseph Hellmesbergér—deservedly renowned musicians.

Next Auer went to Paris, where he performed frequently and also was able to meet such outstanding composers as Rossini and Berlioz. But he was all eagerness to study with Joseph Joachim in Hanover, and for this purpose he left the French capital. He spent two richly instructive years with the great virtuoso, also meeting at this time many other notable figures in the contemporary world of music. After holding important positions in Düsseldorf and Hamburg, Auer was appointed (1868) soloist to the Czar and teacher at the Leningrad Conservatory. In 1895 he was raised to the rank of the nobility.

In 1918 he came to America, where he has since resided. His galaxy of pupils—among them Heifetz, Elman and Zimbalist—attest eloquently to his genius as a teacher.

## SERGE PROKOFIEV

PROKOFIEV (Pro-ko-fee-eff) was born in 1891 in Solnzevo, Russia—a small town at that time in the Ekaterinoslav Government. At the Leningrad Conservatory his professors included Nicolai Rimsky-Korsakov and Anton Liadov—both famous as composers—and Annette Essipoff, one time wife of Leschetizky. His progress was rapid, particularly in piano and composition. A piano concerto, written in 1909-10, was awarded the Rubinstein Prize, which was no inconsiderable honor for a nineteen-year-old boy to achieve.

During the political upheaval which occurred in the later days of the World War, he left his own country, living for a time in Japan. Later he spent two years in America where as a recitalist and conductor he was showered with honors. His playing is brilliant, technically perfect, and highly original—often approaching the orchestral in effect.

It is as a composer, however, that Prokofiev is mainly noted. Of his long list of works, the following are of particular importance: the three piano concertos, several piano sonatas, a violin concerto, a ballet, the "Classical Symphony in D," and the opera, "The Love for Three Oranges." The latter, by which alone Prokofiev is known to many Americans, was given its American première by the Chicago Civic Opera in 1921 and caused a deal of favorable comment. The libretto is based on a play by Carlo Gozzi. The latter should not be confused with that writer of sparkling comedies, Carlo Goldoni, also an Italian.

## CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

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## MY OLD KENTUCKY HOME

WALTER NIEMANN

Op. 97 No. 2

Un poco lento, con gran e triste espressione M. M. ♩ = 69

*espr.* *rall.* - *più lento* *a tempo* *ten.* *rall.* - *più lento* *a tempo*

*dol.* *una corda* *pp* *mp* *dol.* *una corda* *mf* *pp*

ma un poco mosso ed agitato M. M. ♩ = 80

*più f* *espr.*

Più lento *una corda* *smorz. rall.* Lento *dolente* *rall.*

*p* *più p* *p* *più p*

a) Semplice e molto tranquillo, con intimissimo sentimento M. M. ♩ = 60

*dol. e triste cant.*

*pp* *(sempre pp)*

*poco sost.**a tempo**poco rit.*

Ped. (with each quarter note)

*a tempo**un pochett. più animando**molto - espr.**pochiss. rit.*

*mf* *espr.* *molto*

*a tempo**poco sost.**a tempo**poco rit.**a tempo**espr.**rall.**e**dimin.*

Tempo I.

M. M. ♩ = 69

*pp* *pp*

Più lento e smorz. rall. più a più

*rall.*

*poco cresc.* *una corda* *pp* *dolciss.* *una corda* *ppp* *ppp*

## AIR DE BALLET

By a very prominent American pianist and teacher. Grade 5.

WALTER SPRY

**Moderato**

*mf*

*a tempo*

*poco rit.*

*cantabile*

*f*

*mp*

*Poco più mosso*

*staccato*

*a tempo*

*cresc.*

*rit. e dim.*

*mf*

*p*

*mf*

*f*

The first system of the musical score for 'Danse des Clochettes' is written for piano. It consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#), followed by a 7/8 time signature. The left staff begins with a bass clef and a key signature of one flat (Bb), followed by a 7/8 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). Performance instructions such as *rit. e dim.* (ritardando and diminuendo) and *cresc.* (crescendo) are present. The system concludes with a *D.S. al* (Da Capo) instruction and a repeat sign.

A delightful *air de ballet* by a  
Modern Russian writer. Grade 5.

## DANSE DES CLOCHETTES

DANCE OF THE BLUE BELLS

V. REBIKOFF

Allegretto M. M. ♩ = 144

The second system of the musical score continues the piece. It features a treble and bass staff. The right staff has a treble clef and a key signature of one sharp (F#), while the left staff has a bass clef and a key signature of one flat (Bb). The time signature is 7/8. The music is characterized by rapid sixteenth-note passages and rests. Fingerings are indicated by numbers 1 through 5. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The system concludes with a *p.* (piano) marking and a repeat sign.

*Più mosso*

*mf*

*f*

*p* *Tempo I.*

*cresc.*

*f*

*p*

The musical score is written for piano and consists of eight systems of music. Each system is a grand staff with a treble and bass clef. The key signature has two flats (B-flat major). The tempo is marked 'Più mosso' at the beginning and 'Tempo I.' later in the piece. Dynamic markings include *mf*, *f*, *p*, and *cresc.*. The notation includes many arpeggiated chords, triplets, and various fingerings indicated by numbers 1-5. There are also some slurs and accents throughout the piece.

## TANGO

One of Mr. Rogers most recent compositions. Grade 3½.

JAMES H. ROGERS

Briskly, but not too fast

*mf*  
*ben marcato*

*mf*  
*dim.*  
*mf*

*dim.*  
*crescendo poco a poco*  
*sempre cresc.*

*f*  
*p*  
*mf*

*p*  
*f*

*mf*  
*crescendo*

*f*  
*p subito*  
*rit.*  
*pp*  
*sf*  
*sharply*

One of Meyerbeer's happiest inspirations,  
beautifully transcribed by Ed. Schuett. Grade 5

# SHADOW DANCE

from "DINORAH"

EDUARD SCHUETT

## CONCERT PARAPHRASE

(MEYERBEER)

**Allegretto** (♩ = 160)

*staccato e leggiero*

Allegretto (♩ = 16)  
staccato e leggiero

*p*

*cresc.*

*f*

*calando*

*dimin.*

*mp*

*p*

*ritard.*

Tempo I

*p*

*pp legato*

(senza Ped.)

8

Last time to Coda

*Poco tranquillo*

*cantando*

*cresc.*

*espressivo*

*p*

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*dolce cantando*

*dimin.* *p*

*cresc.* *mf* *calando e*

*dimin.* *p* *poco rit.* *p a tempo*

*espressivo* *cresc.* *mf*

*D. S. 8* *Tempo I* *dimin.* *p tranquillo* *rit.* *p*

**CODA** *8* *cresc.* *f* *p ben marcato* *sempre f*

*cresc.* *molto f* *ff*

# MENUET FROM PARTITA I

## in B flat

One of the very popular among the easier Bach numbers.

Grade 3.

Allegretto M.M. ♩ = 60

J. S. BACH

### MENUET I

Menuet I is a 32-measure piece in 3/4 time, B-flat major. It begins with a treble staff and a bass staff. The first staff has a treble clef and a bass clef. The second staff has a treble clef and a bass clef. The third staff has a treble clef and a bass clef. The fourth staff has a treble clef and a bass clef. The fifth staff has a treble clef and a bass clef. The sixth staff has a treble clef and a bass clef. The seventh staff has a treble clef and a bass clef. The eighth staff has a treble clef and a bass clef. The ninth staff has a treble clef and a bass clef. The tenth staff has a treble clef and a bass clef. The eleventh staff has a treble clef and a bass clef. The twelfth staff has a treble clef and a bass clef. The thirteenth staff has a treble clef and a bass clef. The fourteenth staff has a treble clef and a bass clef. The fifteenth staff has a treble clef and a bass clef. The sixteenth staff has a treble clef and a bass clef. The seventeenth staff has a treble clef and a bass clef. The eighteenth staff has a treble clef and a bass clef. The nineteenth staff has a treble clef and a bass clef. The twentieth staff has a treble clef and a bass clef. The twenty-first staff has a treble clef and a bass clef. The twenty-second staff has a treble clef and a bass clef. The twenty-third staff has a treble clef and a bass clef. The twenty-fourth staff has a treble clef and a bass clef. The twenty-fifth staff has a treble clef and a bass clef. The twenty-sixth staff has a treble clef and a bass clef. The twenty-seventh staff has a treble clef and a bass clef. The twenty-eighth staff has a treble clef and a bass clef. The twenty-ninth staff has a treble clef and a bass clef. The thirtieth staff has a treble clef and a bass clef. The thirty-first staff has a treble clef and a bass clef. The thirty-second staff has a treble clef and a bass clef. The piece ends with a repeat sign.

### MENUET II

Menuet II is a 32-measure piece in 3/4 time, B-flat major. It begins with a treble staff and a bass staff. The first staff has a treble clef and a bass clef. The second staff has a treble clef and a bass clef. The third staff has a treble clef and a bass clef. The fourth staff has a treble clef and a bass clef. The fifth staff has a treble clef and a bass clef. The sixth staff has a treble clef and a bass clef. The seventh staff has a treble clef and a bass clef. The eighth staff has a treble clef and a bass clef. The ninth staff has a treble clef and a bass clef. The tenth staff has a treble clef and a bass clef. The eleventh staff has a treble clef and a bass clef. The twelfth staff has a treble clef and a bass clef. The thirteenth staff has a treble clef and a bass clef. The fourteenth staff has a treble clef and a bass clef. The fifteenth staff has a treble clef and a bass clef. The sixteenth staff has a treble clef and a bass clef. The seventeenth staff has a treble clef and a bass clef. The eighteenth staff has a treble clef and a bass clef. The nineteenth staff has a treble clef and a bass clef. The twentieth staff has a treble clef and a bass clef. The twenty-first staff has a treble clef and a bass clef. The twenty-second staff has a treble clef and a bass clef. The twenty-third staff has a treble clef and a bass clef. The twenty-fourth staff has a treble clef and a bass clef. The twenty-fifth staff has a treble clef and a bass clef. The twenty-sixth staff has a treble clef and a bass clef. The twenty-seventh staff has a treble clef and a bass clef. The twenty-eighth staff has a treble clef and a bass clef. The twenty-ninth staff has a treble clef and a bass clef. The thirtieth staff has a treble clef and a bass clef. The thirty-first staff has a treble clef and a bass clef. The thirty-second staff has a treble clef and a bass clef. The piece ends with a repeat sign.

Menuet I. D.C. ad lib.

## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## A LITTLE TUNE O' TEARS

PAULINE GARNER CURRAN\*

TOD B. GALLOWAY

*Moderato* *mf*

Where can I find that hunt-in' tune, My fa-ther used to—

*p poco rit.*

play On all the roads of Don-e-gal, Be-fore he sailed a-way? A lit-tle strain so-gay, so sad, A

*mf a tempo* *poco rit.*

lit-tle tune o'-tears. O. Don-e-gal! I'm com-in' back to hunt be-hind the years! O, Don-e-gal! I'm

*mf a tempo* *poco rit.*

com-in' back to hunt be-hind the years. It's too laugh-in' for a

*poco*

ban-shee, much too cry-in' for an elf, Be sure there would be fair-ies that had list-ened to him-self. I'll

*rit.* *p*

fol-low up the bog-land, O'er rock-y hill and all, Just look-in' for his shad-ow on the roads of Don-e-

*rit.* *p*

*mf a tempo*

gal! I'll lis - ten to the sing - in' of the col - leens and old men That wan - der up the cur - vin' path from

*mf a tempo*

A - da - ra to Glen; May - be I'll find that a - chin' song, That lit - tle - tune o' tears. O, Don - e - gal! I'm

*poco rit.*

*poco rit.*

com - in' back to hunt be - hind the years, O, Don - e - gal! I'm com - in' back to hunt be - hind the years.

## ROBIN'S ADVICE

LILY STRICKLAND

*mf animato*

1. A — rob - in sang in an  
2. The — rob - in was so

*cresc.*

*mf*

*animato*

ap - ple - tree, As thru the or - chard we did stray; I winked at him, and he winked at me, And  
blythe and gay, I thought he'd sing his heart a - way; He was so hap - py that I knew, We

*rall.*

*Lightly*

*rit.*

then he seemed to — say. Such a pret - ty Miss, Wait - ing for your kiss; Spring will nev - er stay, Why do you de -  
should be hap - py - too. Such a rogue was he, Mak - ing eyes at me; Naugh - ty lit - tle thing, Full of mer - ry

*f*

*animato 8va*

*poco rit.*

*poco a poco*

lay? Sil-ly to be shy; Cour-age, Lad, and try! For love is in the air to-day! to-  
Spring; I would like to be, Wing-ed, wild and free, And soar when Spring came home to me! to

day! And so I took her  
me! But tho I'm on-ly

in my arms, And vowed I loved her well; En- rap- tured I with all her charms, The rob- in saw, but  
one poor youth, I'll try to win her love; I know that rob- in told the truth, His good ad- vice I'll

he wont tell! "I love on-ly you, Say you love me too!" The rob- in sang so  
try to prove! "I love on-ly you, Say you love me too!" The rob- in was so

mer- ri- ly Up- on the frag- rant ap- ple tree, That I could on-ly do as he, And sing! And  
wise and gay, He knew that Spring would fly a- way, That I could on-ly tell my love, And swear! And

sing! And sing my love so true So true!  
swear! And swear to be aye true Aye true!

*cresc.*, *f*, *ten.*, *ff*, *accel.*, *cresc.*, *f*, *ten.*, *cresc. f*, *ff*, *rall.*, *a tempo*, *animato*, *cresc.*, *mp con tenerezza*, *mf accel. con espress.*, *rit.*, *mp con tenerezza*, *mf accel.*, *cresc.*, *f*, *marcato*, *ff*, *cresc.*, *f*, *fff*

## JESUS, THE GOOD SHEPHERD

St. John, X

Andante con moto

JOHN HERMANN LOUD

I am the good Shep-herd and know my sheep and am

known of mine, am known of mine. As the Fa-ther know-eth me, e-ven so know I the

Fa-ther, and I lay down my life, my life for the sheep, and I lay down my life for the sheep

My sheep hear my voice and I know them and they fol-low me.

And I give un-to them e-ter-nal life, e-ter-nal life, e-ter-nal life: and they shall nev-er

per-ish; and they shall nev-er per-ish; nei-ther shall an-y man pluck them out of my hand; nei-ther

*Sw. Man. only*  
*Ch. Sw. coup.*  
*Very soft sub-bass*  
*poco rit.*  
*col parte*  
*Più lento*  
*a tempo*  
*Più lento*  
*f animato*  
*Sub-Bass*

shall an- y man pluck them out of my hand; my Fa-ther, which gave them me is, great-er than all, and

no man is a- ble to pluck them out of my Fa-ther's hand. I and my Fa-ther are one.

*allargando*

Sw. Gt.

A fine transcription of a popular melody.

## ESTRELLITA

Andante

PONCE-KOHLMANN

Gt. Tibia Maris, 8' &amp; 4' Flutes, Coupled to Ch. Dolce &amp; Vox Humana

Manual

Gt. Sw. Strings and Stop Diap.

Pedal

Pd. Bourdon 16', Coupled to Sw.

Open cresc. Ped. close cresc. Ped.

Open Sw. box close box

*espressivo, poco rubato*

Close Sw. box

*rall.*

*Tempo I.* cresc. Pedal on close Pedal *molto rit. e dim.* *rit.*

Add Oboe, Oboe Horn and Open Diapason

## MARCH OF THE ARCHERS

SECONDO

MONTAGUE EWING

Pomposo M. M.  $\text{♩} = 108$ 

*mf* *non legato*

*p* *f*

*sf* *ff*

*Last time to Coda*

*D.S. al Coda*

**CODA** *f* *ff Fine*

## MARCH OF THE ARCHERS

MONTAGUE EWING

PRIMO

Pomposo M.M. ♩ = 108

*mf* *non legato* *f* *ben marcato*

*p* *f* *f* *ben marcato*

*Last time to Coda* *ff*

*D.S. al Coda*

**CODA** *f* *ff* *Fine*

## DANSE GRACIEUSE

In modern dance style.

DENIS DUPRÉ

**Moderato (Tempo di Gavotte) M.M.  $\text{♩} = 80$**

**Moderato** (Tempo di Gavotte) M.M. ♩ = 80

Violin

Piano

cresc.

p

mf

f Fine

pizz.

arco

D.C.\*

TRIO

cantando

mp

cresc.

mp cresc.

mp

f

D.C.

## EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

### Air de Ballet, by Walter Spry.



WALTER SPRY

Mr. Spry, one of America's most distinguished pianists and teachers, was born in Chicago in 1868. He studied with Leschetizky in Vienna and later attended a noted school in Berlin. In 1905 he founded the Walter Spry Music School in Chicago, and in 1917 this institution was consolidated with the Columbia School of Music in the same city. Mr. Spry's richly interesting articles have frequently appeared in our magazine, but the *Air de Ballet*

marks his debut in the music sections. The themes of his dance are pleasing and well-moulded. The only difficult measures are those in which the one hand plays in 6/8 time—the time of the piece—while the other is playing in what is virtually 3/4 time. Notice measure seven of the first section, and measures one, three, and so forth, of the G major section. In the second and fourth measures of the latter section occurs that most famous of all cross rhythms, "two against three." This should have no terrors for the student who has followed our previous advice to solve cross rhythms by separate hand practice. An important point in your study of any composition is locating the principal climax. In this dance it is to be found in the middle of the section in F.

### Dancing Nymphs, by Irene Marschand Ritter.

Miss Ritter is a prominent organist in Philadelphia, the city of her birth. Her name is familiar to our readers, who have seen and, we doubt not, enjoyed her melodious compositions. Here is the varied rhythmic scheme of her present composition. Thus you can see how carefully she has avoided any possible monotony.

Theme I:



Theme II:



Theme III:



As for tone volumes, section one is largely *mezzo-forte*; section two, *forte* to *fortissimo*; and section three, *mezzo-piano* to *mezzo-forte*. The first theme seems to us as piquantly inviting as any since that one by which Poldini's dainty little "doll" danced her way into the hearts of musedom. The second and third themes are scarcely less attractive.

In the introduction be sure to make the top notes in the right hand part stand out clearly above the other notes. On the third and fourth beats of measures seven and eight, the subsidiary left hand melody must be emphasized. In the C major section observe the accents which are, by way of syncopation, on the second beats.

### Jesus, the Good Shepherd, by John Hermann Loud.

We would advise the singer not to breathe before the word "sheep" in the first line of this excellent song, unless, of course, it is absolutely necessary. The vocal phrases of Mr. Loud's song are beautifully balanced; and the total effect of the music certainly adds expressiveness to the Biblical text.

Sing the short *coda* with the utmost dignity and breadth.

Mr. Loud, with Charles Galloway, is one of the most prominent of the American pupils of the great French organ master, Alexandre Guilmant. He lives in Boston, Massachusetts, and is nationally known as a brilliant concert organist and composer.

### Robin's Advice, by Lily Strickland.

You should spend considerable time on the long and charming poem of Miss Strickland's song before proceeding to the music. Study the poem for the following purposes: (1) to learn the narrative, that is, robin's advice; (2) to analyze the varying moods expressed by the words; (3) to locate the important words to be stressed; and (4) to study in closest detail all vowels and consonants of every word.

The first two words are "A robin." If you do not trill the *r* of the noun, your audience may not "get" the word at all—and the song will have been badly begun.

Accent "such" in the phrase "Such a pretty miss."

The rapture of spring is evident in *Robin's Advice*. Miss Strickland, one of the most original and appealing of American women composers, has caught its thrill in her lilting music.

### A Little Tune 'O Tears, by Tod B. Galloway.

There is a heart-tug in these words which will be keenly felt by the sensitive singer. Mr. Galloway, one of the greatest of contemporary song

composers, has clothed them with a wonderfully appropriate melody of easy range. When you come to the word "tune," do not sing something that sounds like "toon." In the phrase "used to play," put a thorough-going *d* on the first word. In conversation all except a few very meticulous speakers will say "ust to" instead of "used to."

Altogether, we would unhesitatingly call this latest inspiration of Mr. Galloway the most original Irish song since the famous *Duna* made its appearance.

Your facial expressions should vary with the text.

Hunting "behind the years"—as mentioned in the last lines of the song—is a world-wide search which is ever going on and ever ending in failure. Time does not turn backward.

### Danse Gracieuse, by Denis Dupre.

*Gracieuse*, as can probably be guessed, is the French equivalent of "graceful." The composer's name is pronounced *Du-pray*, the *u* being like the same letter in French or like the German *u* with the umlaut added (*ü*).

This melodious violin piece is in rondo form. Its main theme (the first) is sufficiently appealing for us to rejoice at its return appearances. The editing—indicating clearly the required effects of staccato, half staccato, accents and slurs—is very careful indeed, never leaving the performer in a quandary as to how an important note or phrase should be performed.

Of course, it is not absolutely necessary that every direction should be followed, to the exclusion of the performer's own interpretative inclinations; but certainly in general one ought to observe the markings. The double-stopping in this position is most effective and not hard. The section in C is more expressive than the other sections, the melody being for the most part in a lower and richer range.

### Tango, by James H. Rogers.

A biography of this truly distinguished Cleveland composer-organist-critic-teacher was given in these columns in a rather recent issue. Page after page of praise could be written concerning Mr. Rogers' compositions, the freshness and musicianliness of which are unflagging. Particularly successful in the larger forms, he is equally at home in short pieces like this *Tango*. In the latter he has achieved, by obviously abbreviated means, a good measure of true Spanish color and charm.

Accent the first left-hand note in measures one and two strongly.

The key succession of the dance is A minor. A major, A minor, A major—representing an interchange of minor and major which reminds one of the succession of shadows and sunlight.

The A major section should receive most of your attention. The left-hand figure comprises a sixteenth note slurred to an eighth, followed by a staccato eighth, and a quarter marked with the pressure marking:



This section should be taken slightly slower than the A minor sections, in which there seems to be a definite *agitato* undercurrent of feeling. The many tonal gradations indicated by the composer all help to make this dance convincing.

### My Old Kentucky Home, by Walter Niemann.

For his introduction, Herr Niemann first makes use of the first three notes of Foster's melody—B, B, G—but the tonality is minor and not major. Notice the left hand imitations at this point, indicated by accents.

After having manipulated this idea through several measures, the composer looked hard at the next three notes of *My Old Kentucky Home* and decided to use them, in altered form, as a basis for the concluding section of the introduction. Working up to a healthy climax, there is a return to *piano* as a dominant cadence is reached. Then the lovely old melody is introduced, supported by occasionally modern harmonies. As in all of Herr Niemann's compositions, the contrapuntal treatment in this number is excellent.

After the theme, the effects found in the first part of the introduction are employed—but in G major now.

Five measures from the end, the six-four chord in E-flat, is an unexpected and delightful progression from the previous chord. The melody notes following this chord are notes six to nine of the Foster theme, with one alteration—an E-flat instead of an E.

This will make a superb recital offering.

### Woodland Revels, by W. D. Armstrong.

The imitations of horn-calls in Mr. Armstrong's enjoyable composition are good characteristic touches. Compare this woodland scene with similar pieces by Mendelssohn and Schumann.

The pedal points in this number will not be unnoticed by those who have read our discussion of such details in other issues.

In the first sixteen measures the left hand is to play legato against the staccato of the right. In the seventeenth measure, accent well the right hand note D; in the nineteenth, F-sharp; in the twenty-first, A.

The gayness of forest-life, as Robin Hood,

(Continued on page 625)



## The Coming Days

WHEN the vacation season offers leisure for reviewing the year's progress in musical study, it is natural also to make plans for the fall.

Often the most inspiring thought in these plans is the acquisition of a new instrument. No call to higher attainment can be voiced in more appealing tones than those of the

## KIMBALL PIANO

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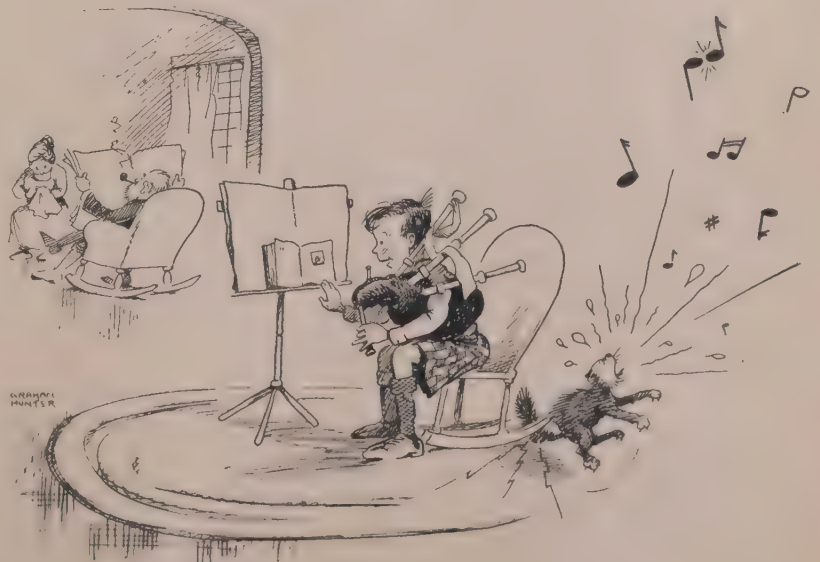
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MRS. MCGREGOR: "Wullie's vur' regular wi' his bagpipe practicin', Paw."  
MR. MCGREGOR: "Aye; an' such sweet music!"

# The SINGER'S ETUDE

Edited for August by

## EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT  
"A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

### Developing Breath Support for Voice Production

By LUZERN HUEY

**E**VEN with the consensus of opinion, among both singers and teachers of singing, placing breath control as fundamental to the production of good musical tone, it is doubtful if the importance of its proper development is fully understood. Not only that, but it is doubtful if the manner in which it should be developed is rightly understood by a large portion of those who undertake to apply the principles of efficient breathing.

As a rule, exercises considered necessary to the development of breath control are very brief. But, strangely enough, these exercises almost invariably include the employment of full breath action. It would seem that the idea strongly prevails that tone can be produced only with full breath support. But, what is even more strange, is the notion, all too common, that control of the full breathing capacity must be obtained before the production of vocal sounds begins.

Now, when we come to consider the character of the tone the student is usually asked to produce, the reason for obtaining full breath support before starting phonation is at once apparent. After one has secured a "large measure" of breath control, vocalization is to be taken up. The dominant idea then becomes the production of *beautiful tone*. The result is that this "beautiful tone" is to be built on nothing more than a few detached breathing exercises coupled with the *desire* to produce such a tone. Having little to work on, this desire is augmented by the sage advice, "first think a beautiful tone—and then sing it." Which advice is based on the belief that we can control entirely the action of the vocal organism and the character of the tone through so-called psychological influences.

#### Obstacles

**N**OW IT WILL BE discovered that, when the attempt is made to produce *prematurely* tones of this character, with an unadjusted, untrained instrument, an obstacle presents itself, which the tyro in tone-building regards as a hindrance to the tone, but which in reality is an intuitive muscular (not mental) impulse provided for the preservation from injury of both the instrument and the tone. When this stream of air, which has been so industriously accumulated through "breathing exercises," is turned loose, the vocal organ refuses to respond in a way to satisfy this desire, this longing for beautiful tone.

It is here that the novice in tone-building comes to the rescue with the solemn information that this stream of air cannot produce results "unless the throat is opened." After the throat is opened, the instrument refuses to respond "unless the soft palate is raised." After the soft palate is raised, tone of a certain character may be formed; but, while it may not be lacking in musical quality, it is lacking in the fundamental requisites of the healthy, flexible, perfectly poised, gradually expanding, singing tone. It is the tone for a day—the heyday of youth. Tomorrow it is gone.

#### The Two Schools

**W**E HAVE two distinct schools of vocal philosophy: the old, and the new. The old school, by giving preëminence to so-called psychological influence, rested supreme authority in mind, from the very beginning of study. Followers of this school tell us that it is the mind and not the body that is musical. Logically enough, this leads to the illogical statement that

the physical organism involved in singing will do what a musical mind *makes* it do. Which may be true, but the inevitable question is: "What can, or what will, the musical mind make it do?"

Musical minds have ruined many musical voices. Therefore in such instances we must conclude that, although the vocal organism did what a musical mind *made* it do, it did not do what a musical mind *wanted* it to do. It must follow, then, that a mind may be musical but entirely ignorant of the laws which govern the development of the voice. Injury, thus, is bound to result, sooner or later, when the mind interferes with the natural adjustment of the instrument or with the natural quality of the tone, in order to satisfy at once the craving for beautiful tone.

#### Another View

**I**N THE NEW SCHOOL of vocal philosophy, such influence as mind may have on the quality of the tone is exerted indirectly, or through reflex action. In building the tones the balance of control remains, not with the mind, but with the instrument, and is primarily physical. Mental control, therefore, becomes subordinate to the physical tonal (or tone-building) process going on within the instrument. As this process unfolds, information is conveyed to the mind as to the character of the voice, including the trend its development will probably follow. Mind, however, can have no definite knowledge of how the voice may develop ultimately; neither has it the power to alter the natural cause of its development without injury to the instrument.

In taking up a course of action intended to develop breath control, mind should not be centered on the act of breathing. Neither should it be centered on the production of musical tone, nor on a tone of large volume, nor on a tone focused to yield the most perfect resonance. Neither should it be directed to different parts of the instrument; as interfering with the throat by trying to "open" it, or with the soft palate by trying to raise it, or with the tongue by trying to cause it to lie flat and motionless on the floor of the mouth, or with the action of the lips by causing them to form a distinct "lip-mould" for each vowel sound, or with the jaw by causing it to drop.

#### The Underlying Principle

**I**N ORDER to start properly preliminary exercises in developing breath support for sustained phonation, we must interfere as little as possible with the automatic or involuntary act of breathing. The fact is self-evident that if we start by filling the lungs and at the same time opening the instrument, especially the throat, conditions will be created which will make it ex-

tremely difficult, if not impossible, to exercise proper control of the breath.

Primarily, therefore, the mind should be centered only upon the fundamental principle upon which musical tone is founded, not on musical tone itself. The practical application of this principle, while comparatively simple, is nevertheless of the utmost importance. Out of it gradually develops perfect vocal control, owing to the fact that the instrument holds within itself an intuitive, unerring instinct to travel the right path when there is no interference by an immature or misguided musical mind which is satisfied only with immediate results.

#### Practical Application

**B**Y SYSTEMATICALLY going through certain exercises the breathing capacity may be considerably developed; but such exercises do not promote the particular development required for song. In fact, there is no form of physical exercise equal to that afforded by actually sustaining the tone. If done in the right manner, this applies to phonation, the fundamental principle upon which musical tone is founded.

And now we come to the tone that should be first sustained, and why. Certain important principles must be strictly observed in selecting this tone. There must be no attempt to touch, to move, to try to "place" this tone. There must be no interference with the normal action of the vocal instrument. There must be no directing of the mind to the breath action, in an attempt to control it. There must be no "filling of the lungs with air." This means that we must employ a speech sound such as forms the tone of repose in the speaking voice. It also means that, so long as we employ this sound, all work will be done in monotone; although, if skillfully done, the tone should have real artistic quality.

#### Putting it into Practice

**F**OR THIS WORK, select at first sounds without oral meaning. "La" will usually be good as a first one, as it is produced with almost no organic interference. Inhale a natural breath, and then as the breath passes out, just as naturally, say "La, la, la, la, la," in an easy, free, clear, pleasing, rather low-pitched voice, being sure to stop before there is any discomfort. Do the same with "Lay," with "Lee," with "Loh," with "Loo." Now select words of one syllable, employing these vowel sounds, and treat them similarly.

In doing this, first sustain each alphabetical sound as if forming a word. The word is then pronounced by sustaining the phonative sound of each syllable until a sentence is completed. These sounds should then be joined as in ordinary speech by

reading the sentence or passage over slowly in monotone also. Later, as the voice develops, this process should be applied to the tones as they rise and fall in natural speech cadence under free voice action. As the voice goes from here to definite pitch, vowel formation must be largely depended on to further develop the tones. But the use of consonants in connection with vowels, as in forming words, must not be neglected if we would master speech in song.

#### Pleasing Results

**B**Y USING this speech sound, coördination of breath and tone will result automatically. The tone will be automatically sustained, after a reasonable number of repetitions. But, when there is a start at sustaining this sound, perfect physical fitness combined with perfect mental concentration will be needed to secure the best possible results. There must be not the slightest bodily movement. The position of the body must be such that there will be neither strain nor tendency to create tension such as might occur when standing.

The accompanying illustration will give a good idea of the position most conducive to good results. With the shoulders easily erect, and all muscles relaxed, there should be a slight forward inclination of the torso.



Thus diaphragmatic control is more easily secured—which the sitting position favors. All things considered, the sitting position will be found most favorable for this work, even though a standing position is, of course, finally essential for practical singing purposes.

#### The Goal

**O**UR SOLE purpose, of course, is to build up a process of tone production based on automatic control, or on a process in which each step, although requiring mental control at the start, gradually develops into an automatic process, through careful and persistent repetition. This leaves the mind free to concentrate on each phase of the development as it is presented. When using a monotone placement, we at first employ mental direction in applying the fundamental principle upon which musical tone is based by sustaining the tone with our subconscious or normal intake of breath. When properly sustaining this tone we are automatically developing breath control.

"The singer can do anything within the limits of his voice, if he will only work hard enough."—JULIA CLAUSSON.

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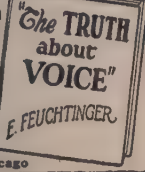
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## Facial Expression

By CHARLES TAMME

ALMOST every musical criticism contains something about the performer as an interpreter. This is really the criterion of the artist, as his success as a singer depends decidedly upon his ability to interpret his songs. He must not only understand the song himself, but must also make his listeners experience what he himself feels. Otherwise he might be experiencing a great emotional thrill and be getting much enjoyment from his own singing and yet be boring his hearers.

Americans as a whole are trained from childhood to conceal their emotions. The "poker face" has become the ideal for most Americans, and the American student of singing has to start with this handicap.

The finished actor on the stage who so genuinely portrays his feelings has acquired his art through study and practice. Having discovered that words alone, without adequate acting, usually fail to do anything but bore the audience, he has learned to coordinate his emotions and his physical expressions. It is by this means that he gives to his audience the character he is depicting.

To be a finished singer a patient study of facial expression must be made. All the other phases of singing are of little use if one does not know how to portray them. Color, vowel sounds and many other aids for interpretation are inadequate if facial expression is lacking. More en-

joyment can be had from the phonograph or radio.

Let the student try to appear happy by smiling and then look at himself in a mirror. He will be greatly surprised to find that he is either making some horrible grimaces or that nothing has occurred. This happens because he lacks control over his physical features and cannot express what his mind has conceived. And it is only by a thorough and continued study of facial expression before a mirror that this coordination is gained.

For actual practice let him stand before a mirror. Let him take some phrase, such as *They are here*, and repeat this in many different ways, trying to express the desired emotion, anger, for instance, by means of the face and voice. Then let him try astonishment, sadness, going thus through the scale of emotions. By doing this over and over, using different sentences until there is perfect coordination between the conceptions of the mind and the facial expressions, skill will finally be acquired. The student should then practice on his friends, saying the phrase to them and seeing if they can tell him what he is trying to express.

But it must be understood that facial expression, without all the other things that go to make up good interpretation, is of little consequence. It is only when all these factors have been combined that the singer becomes the artist.

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Singing lends expressiveness to the countenance, and animation to the mind.

Singing increases poise, self-confidence, and develops character through difficulties overcome.

Singing gives a pleasanter, richer speaking voice and improved speech thereby adding to the charm of personality.

Singing strengthens the memory and the power of concentration.

Singing acquaints one with the inner meaning of words, and thus stimulates

deeper insight into poetry and prose.

Singing enables one to understand and enjoy more fully the art of great singers.

Singing awakens living interest in the beauties of music and admits one to the rich and varied treasury of the literature of song.

Singing brings new aspirations and new buoyancy into life, through the absorbing pursuit of an ideal.

Singing as a means of self-expression is a medium of release for pent-up emotions.

Singing, though followed with no thought of professionalism, gives pleasure to one's self and ultimately to one's friends. Its appeal is universal.

## Song Stimulants

By GEORGE CHADWICK STOCK

NOTHING so helps a singer to attain confident mastery of time, tune and rhythm as practicing unaccompanied. This throws him entirely upon his own individual resources.

No "new day" of vocal work comes to the most experienced artist without thought and practice being given to first principles of breathing and tone-production. This

should be the situation with every singer and teacher, old or young, whatever the degree of experience.

No worker in any field of endeavor can fail of creditable achievement if he bends every energy and engages every faculty to allotted tasks.—*New Haven Courier Journal*.

"One hears a great deal of talk about singing on the breath; but few understand what it really means. What does it mean to sing on the breath? When the diaphragm controls the tone, and every accent is a tap on the diaphragm—then it is on the breath. The trouble is that most people tap on the glottis! Speech is interference with the vocal tone. The tone striking the lips, the teeth, and the tongue causes the interference that results in good or bad enunciation, according to the manner in which it is produced."—LOUIS GRAVEURE.



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## An Organ Program

By H. C. HAMILTON

SOME TIME AGO, when taking the services at one of the larger churches in an Ontario city, the following organ numbers were chosen. A short recital also followed the benediction at night. The morning and evening selections are here quoted, along with a few comments that may be of interest:

## MORNING

My Heart Ever Faithful... *Bach-Hamilton*  
 Con-moto moderato (Italian Symphony)

Mendelssohn

March in G..... *Smart*

## EVENING

Air-varie ..... *Haydn*

Gavotte (Mignon) ..... *Thomas*

Larghetto (Clarinet Quintet)..... *Mozart*

## RECITAL

## CLASSIC

Andante (Jupiter Symphony)..... *Mozart*

Minuet (G. minor Symphony) ... *Mozart*

Minuet (Military Symphony)..... *Haydn*

## MODERN

To a Wild Rose..... *MacDowell*

Love Song ..... *Nevin*

A Shelter in the Time of Storm

Sankéy-Hamilton

Grand Chorus ..... *Guilmant*

The opening voluntary in the morning was my own transcription of the well-known and favorite melody from Bach, a melody that would convince, beyond all question, that the old Cantor certainly could compose a "tune." The first part of the aria, only, is used in this arrangement, which for years has been one of my best stock organ pieces.

## An Interpretative Plan

THE MELODY is first announced as a *legato* theme, in D, with a *pianissimo* chord accompaniment and soft *staccato* pedal. A few measures of the theme then follow, in the tonic minor, leading into a modulation to F major, with sustained pedal support. Imitative work follows this, in which two parts of the theme can be heard simultaneously. Some development is introduced, with further changes of key, and varied harmonies; then a running variation on the melody in the tonic and sub-dominant, with a return to *staccato* pedal. The theme finally reappears, *forte* and dignified with pedal *obbligato*, and the concluding *coda* increases in volume to *fortissimo*.

The selection from the "Italian Symphony" is an exceedingly melodious number. Though perhaps not so well known as the *Pilgrim's March* from the same work, it deserves wide popularity, and no doubt such would be the case were it more generally heard. The choir clarinet was used here nearly throughout—a stop of delightful and characteristic quality.

The *March in G* is really a very easy organ number. I well remember practicing it during my early student days—but it possesses the advantage of being rhythmic and melodious; and it also "sounds big." The trumpet stop on the Great was used as a solo during the trio. None of these numbers could be termed "over the heads" of the people—yet every item was pure and sound music, possessing in common that which never fails to appeal—the melodic quality.

## An Evening Program

FOR THE EVENING prelude the well-known air from one of Haydn's symphonies was chosen, also the favorite gavotte from "Mignon." The former is sometimes heard—slightly altered—to the

hymn, *Onward, Christian Soldiers*. The variations are in Haydn's usually happy vein, the triplets near the end being played on a 4-foot flute. In the gavotte, the lower part of the pedal-board was avoided at the beginning, and the higher, more piquant notes employed. This is a practice that can often be of charming effect—the usual

## Ex. 1



being much more light and dainty when rendered as follows:

## Ex. 2



For the middle of the service the *Larghetto* from Mozart's clarinet quintet was chosen—the theme alone being used, and the florid passages omitted. For this, the harp stop was heard throughout: the light xylophone-like tinkle seemed to bring out in simple purity this exquisite gem. Here again is an old classic of which organists might well make more general use.

Following the benediction, after a few moments of silence, the first strains of the evening's recital seemed to float, like an almost imperceptible breath, from the organ. Very quietly, with the shutters closed, the choir clarinet evoked the opening phrases

## Ex. 3



Quietness pervades the movement. Although there are a few declamatory chords, and the middle section employs the Melodia and four-foot, yet the power of the organ is kept well in restraint.

Following this came the *Minuet* from the "G minor Symphony." This brings out to a large degree some of the more assertive stops and introduces a certain amount of staccato in both manual and pedal—a decided contrast to the *Andante*. In the trio

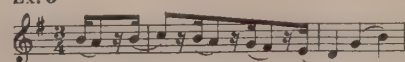
## Ex. 4



with its almost child-like melodic simplicity, the harp was again heard.

The *Minuet* of Haydn is bright, almost to the verge of jollity. In the trio of this the oboe was used—a stop not previously heard.

## Ex. 5



This concluded the classic group, the remaining selections being products of a later day. The ever favorite *To a Wild Rose* now made its appearance. This was rendered entirely without pedal. Whenever it was convenient for the feet to as-

sist the hands the Choir to Pedal alone was used, without any 16-foot tone. At no place was there a heavier or lower bass than that which the piano itself (for which instrument it was originally written) supplies. Great care was taken to have the stops of the most delicate quality—making a solo from the softest to be found on the Swell and using the Choir Dulciana for accompaniment. The ethereal atmosphere, which should pervade this little piece of almost fragile beauty, was therefore undisturbed. After the recital was over I felt that, to many in the congregation, this was the most acceptable of anything played.

Following this came the *Love Song* from Nevin's "Sketch Book." In this selection it was my purpose to introduce the Vox Humana, but one or two notes were so badly out of tune that I concluded its employment would be ruinous. The Choir Clarinet was substituted for the middle section, but the main theme began almost as quietly as the tone-poem of MacDowell. It was my wish for nothing to sound ob-

trusive here, but to appear, as it were, a continuation of the chaste beauty preceding, with imperceptibly an increase to a fervid outpouring. The 16-foot tone was very sparingly introduced at first, and in a manner calculated to be more felt than heard. It was my good fortune for the organ to possess a beautifully regulated Gedacht which already had been of much service earlier in the evening, and this fitted the occasion perfectly.

## Building to a Climax

A SET OF CHIMES of fairly good quality were now used to represent the striking of the hour, after which they pealed forth the strains of the old hymn—*A Shelter in the Time of Storm*. The murmurings of a gathering tempest are soon heard, which presently breaks in all its fury. The hymn finally makes its appearance in a triumphant fortissimo—literally riding the storm, as the pedal *obbligato*, largely chromatic, now becomes a thunderous, crashing accompaniment. A somewhat lengthy *coda* is appended, in the nature of a song of thanksgiving, with the chimes ringing out at intervals.

The concluding number was Guilmant's *Grand Chorus in D*, with its massive harmonies and strong rhythm in triple time, and ending with the full power of the organ. This was kept in reserve for the final cadence—the last two chords alone being heard with the full power of the instrument.

This finished the series of pieces. The recital had commenced quietly, gradually introducing new points of interest, but ever restraining the full power of the organ

(Continued on page 605)

## A Popular History of the Organ

By MILDRED AYARS PURNELL

## PART II

The second period in the history of the organ, beginning in the eleventh century, is mainly one of transition. It paved the way for what was to come in the next period. There were, however, certain inventions and developments that proved to be of supreme importance, certain accomplishments that influenced the structure of the organ down to the present day.

Most of the keyboards employed before the eleventh century had appeared in the form of levers, with the result that the "delicacy of touch and rapidity of action might be compared to that of a switchman in a railway signal box of modern times." Some early organs had keys five and a half inches wide. When struck their drop was often as much as a foot. Naturally the fists of the player became rapidly tired from striking the keys, and he was forced to use his elbows—hence the term "*pulsator organorum*" (organ beater). We are indebted to the monks of the Middle Ages for the gradual improvement of the keyboard. By the end of the fourteenth century they had made neater keys, increased their number in both directions to nearly three octaves and so reduced their fall and breadth that they were capable of being pressed down by the fingers as in the organ of modern times. The first authentic account of an organ provided with the semi-tones of the scale was that of the organ in the cathedral at Haberstadt which

had fourteen diatonic and eight chromatic keys.

## Pedals Are Introduced

THE INVENTION of the pedals is variously ascribed to Albert Van Os (1120) and to Van Valheke of Brahart, but more commonly to a German, Bernhard (1470), an organist of Venice. The truth of the matter seems to be that Bernhard made some improvements in the pedal board rather than invented it, for there is conclusive evidence that pedals existed before this time. At first the pedals were fastened to the manual keys by means of stout cords, so that the performer could draw down the desired key with his foot, but by 1418 organs were built with independent pedal pipes. The importance of this invention can scarcely be overestimated. Much of the fullness and dignity of the true organ style depends on the support given by the pedals.

It was during this period, also, that men began to vary the quality of tone from full organ by using different materials and different diameters in making the pipes. In early organs pipes were made of copper, lead, tin, various woods, and even of silver, glass and ivory, but experiments finally showed that tin or wood was best suited for the purpose. Those pipes of medium diameter (chiefly the diapasons) formed the basis of the organ tone; those of smaller dimensions were found to be

shrill, while those of large dimensions, deep and resonant. Certain woods gave greater resistance to sound than other woods and so changed the tone. Organs with these changes were built by the monks and were perfected until they were capable of producing a beautiful, quiet tone.

It is uncertain at just what time organs began to have two manuals, but it is very probable that the second manual was a development of these quieter organs. What was really an echo organ of modern times was shut up in a box in the far side of the building, and this second organ was connected with a keyboard beside, not in front of, the player. For the first time a change from *forte* to *piano* was possible. The swell organ came directly from the echo organ and soon surpassed it in popularity. The box enclosing the echo organ was composed of shutters connected with a lever which opened and closed, changing the volume of sound as the lever was operated.

During the early part of the fifteenth century base pipes of 16' and 32' were first made. Even today we seldom have longer ones, for the number of vibrations a second is so low as to make the sound produced inaudible to the human ear.

#### Science Lends Its Learning

AS WE HAVE seen, much of importance was done during the second period, but it could compare in no way with the numerous improvements of the age to follow. The third period in the history of the organ, which began in the middle of the fifteenth century, is not yet ended. Improvements and innovations since that time have come with amazing rapidity, especially since the nineteenth century, and have been, almost without exception, of a lasting character.

A large number of these improvements are the direct result of the great scientific progress that has been made in the last two centuries and represent the solutions of problems in advanced physics and higher mathematics—problems in which the ordinary reader has little interest.

However, the main features of the more complicated improvements may be pointed out. The modern period can be said to date from the erection of an organ between 1516-1518 at Buxteude with three manuals and thirteen, fourteen, and fifteen stops, respectively, beside fifteen pedal stops. This is the same organ to which

Bach is said to have walked more than fifty miles on one occasion when a famous contemporary, now of little importance, was going to play. This is also supposed to be the organ for which Handel and Mattheson applied. Both withdrew their applications on hearing that one of the qualifications was a solemn promise to marry the former organist's daughter.

It is important to note in passing that organs suffered a severe handicap during the time of the great Puritanic Rebellion in England. Under the new regime no music was allowed except "plain psalm-singing." The wholesale destruction of organs was one way by which the Puritans showed their disapproval of the times. As so often happens, however, in a great national upheaval, good came finally from bad, and organ building reestablished itself once more and rapidly increased until it reached heights that hitherto had been considered impossible.

#### America in the Field

FROM THIS time on America came in to prominence and soon rivaled England in the art of organ building, until in the nineteenth and twentieth centuries the United States easily equaled all other nations. The progress which has been made by our own country appears even more remarkable when one realizes that the first organ was made in America only in 1745 when Edward Bromfield, Jr., copied an English model.

As we have already noticed, one of the greatest drawbacks in the older organs, even of the improved organs of mediaeval times, was the clumsiness of the mechanical details. Formerly, when a key was played, it acted on one lever after another in such a way that great pressure was necessary to make a pipe sound. Besides, damp weather totally prevented the action of stiff levers. Accordingly, a great advance was made in organ building when the tubular-pneumatic action was perfected and still further improved by the electro-pneumatic.

In the tubular-pneumatic action an air tube extends from each key to the wind chest. The latter is so arranged that when the tube kept under wind pressure is opened and partly emptied of air (which happens when the key is played), it allows the pressure on the wind chest to open the pallet of the pipe automatically.

(Continued on page 607)

#### An Organ Program

(Continued from page 604)

until the last. Everything led up to a climax: and then all was over. Any additions would have been weak; and the full power heard earlier in the evening would only have created an undesirable anticlimax.

#### A Resumé

IT WILL BE NOTED, in reviewing the program, that which has been kept in mind: variety in choice of numbers, and also contrast in tone-color. Along with this there is also a certain amount of unity. The same tone-color would usually reappear after certain intervals, except perhaps in the case of the oboe and chimes. The harp was heard twice, as was also the clarinet, the melodia, the 4-foot tone—with less outstanding stops intervening. The oboe was a little blatant, so it was used only once.

Contrast of keys was not forgotten: F major; G minor; G major; A major; F major (the *Love Song* was transposed); F Major, and D major.

The time in which each was written had also decided contrasts frequently, being 3/4, 3/4, 3/4, 2/4, 4/4, 4/4 and 3/4. The apparent sameness in the first three is un-

noticed on account of their great difference in style and tempo. This latter element—tempo—is also of great importance to remember in arranging programs.

The 16-foot pedal was used in the following manner:

- (1) *pp. legato*, and in many places not at all.
- (2) *staccato* both *f* and *p*.
- (3) *f legato*.
- (4) Omitted entirely from first to last.
- (5) *p. legato*; in many places omitted.
- (6) *f. legato*.
- (7) *f. legato*, and *pp. staccato* (where required).

The low range, too, of the pedal bass was considered in detail—the deepest notes being heard in only some of the numbers, and that not for very long at one time.

On the manuals, the very highest tones of the quieter Swell and Choir stops were used in a few places: such instances being the Mozart *Andante*, "To a Wild Rose" and the *Love Song*. By all these different means it was possible, as on every recital occasion, to present the purest of music, and also the organ's resources in the most varied and favorable light.



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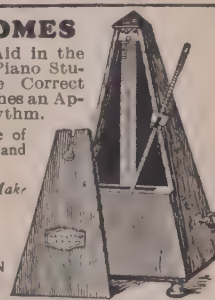
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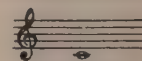
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## ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,  
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.



Q. I am enclosing a list of the stops of the organ which I play. Will you kindly tell me the best combinations to use for the following voices during a solo—a very soft soprano voice? A rather heavy soprano voice? Alto? Tenor? Bass? Also, when is the Vox Humana best used? Is it good form to use it as an accompaniment or is it to be used strictly as a solo stop?—M. M. P.

A. The capacity of the instrument you have is very limited, and the registration to be used depends on the character of the accompaniment to be played. For ordinary passages where the accompaniment is of a sustained or supporting character, you might use Stopped Diapason, Dulciana and Harmonic Flute, perhaps very occasionally adding the V d'Orchestre. This latter stop should be used sparingly on account of its probable "cutting" quality. If your Great organ Diapason is enclosed, or if it is not too heavy, it might also be used at times, especially if the voice is fairly heavy. Care must always be exercised that the accompaniment does not overpower the singer. If a passage in the accompaniment is suitable for the use of the Vox Humana, there is no reason why it should not be used, either for a solo passage that is part of the accompaniment or in combination with other stops with which it properly blends. It must be conservatively employed, however, under all circumstances, especially if the tremulant is too prominent.

Q. Should second touch appear in concert and church organs, and especially in small organs of 15 or 20 stops?

Do you advocate dividing the stops according to tonal chambers, especially when the instrument is partly unified and duplicated? Do you approve the specification of modern pedal organs, such as Diapason, Bourdon, Gedackt and Trombone? What would you suggest for a better pedal organ?

Are you in favor of pistons with second touch affecting pedal stops and the suitable bass tablet?—G. H.

A. It is rather unusual for second touch to be included in instruments of the type and size you mention, but there is no serious objection to its being included, since it need not be used unless desired but is available if wanted.

As is true with nearly all systems, there are advantages and disadvantages in having the pipes enclosed according to tone families. This is true also of pipes being enclosed on the basis of manual departments.

The Pedal stops you name should make an effective Pedal organ from the standpoint of power. The addition of a 32' Contra Bourdon and some 8' stops would be desirable.

If the mechanism is reliable it is an advantage to have pedal stops operate on the second touch of the manual pistons. As we understand the suitable bass tablets they are not as flexible as the adjustable combinations, since they produce only a "suitable bass" to the combination being used, which might not always be the particular pedal combination required and which might be set on an adjustable piston.

Q. Please explain just how the adjustable combination pistons and pedals are manipulated. Also please explain their complete workings. Is there any danger of damaging an organ by pushing the different mechanical contrivances on the console? Would a large reed organ of two or three manuals and pedals be practical for a small theater where a pipe organ cannot be built? Please name some of the companies who make large pedal reed organs.—R. M.

A. The manner of adjusting combination pistons and pedals varies with different builders, and since we do not know the particular system to which you refer we cannot explain without having more definite information. Some builders even vary the type on their different instruments. We presume ordinarily much damage cannot be done by "pushing" the various contrivances, but where adjustable combinations are used, the combinations might be "upset" by indiscriminate pushing of pistons and other attempts at adjustment. Where combination pistons affect pedal stops the simultaneous pushing of two pistons, each with a different combination of pedal stops, might cause trouble. A large reed organ might prove practical but scarcely desirable for the purpose you name. The information in reference to builders will be sent you by mail.

Q. In the preface to Landon's Reed Organ Method there is reference to 16', 8' and 4' stops. It states that 8' stops are within the range of the human voice. How many of the stops on enclosed list would be included as 8' stops? Please explain the term "Sub Bass." Please give meaning of the terms "Principal," "Diapason," "Dulciana," "Celeste," "Cremona" and "Melodia."

A. The exact wording in reference to 8' stops is: "unison with the human voice," which means that with the 8' stop drawn the pitch of the note is the same as that sounded when the same note is sung. A perhaps more definite and readily understood explanation would be that when an 8' stop is used and middle "c" is played, the note sounded is

If a 4' stop is used the note sounding will be one octave higher, and if a 16' stop is used the note sounding will be one octave lower. You do not specify the pitch of the stops you name, but we presume the following are of 8' pitch: Diapason, Dulciana, Celeste, Cremona, Melodia. If you will try out the stops according to above information you can determine their pitch. The "Sub Bass" (not included in your organ) is a stop of 16' pitch, only effective in a portion of the keyboard. The following will give you some idea of the meaning of the words you list: Principal is the name used by German and Italian organ builders to designate the principal unison stop in both manual and pedal departments of the organ, equivalent to Diapason in English and American organs and Montre in French organs. The word in American organs, however, usually indicates a 4' stop though it is being largely displaced by the more logical term, "Octave." Diapason (Greek) means fixed pitch—in Greek music "an octave." Dulciana (Latin, Dulcis) means "sweet." Celeste (Latin Coelestis) means "heavenly." Cremona—a corruption of Krumm Horn or Cromorne. Krummhorn (German) "Crooked Horn" had originally a reference to a variety of shawm or horn now obsolete. In organs the Cremona stop belongs to the Clarinet family and does not appear very frequently under the name Cremona. Melodia (Italian), "Melody."

Q. I am twenty-eight years of age and have studied the piano from boyhood. For the last eight years I have been playing the pipe organ, but only within the last year have I got down to good, systematic study. I have now completed Stainer's book and have also resumed the study of harmony. My teacher has me in Judasohn's book and, with the advantage of my previous knowledge, I have reached, within three months, the tenth lesson which is on modulations. Judging from my present standing do you think that with intensive study and practice I could qualify for the A. G. O. examination in 1930? What course of study do you recommend after Stainer's book? Do you think my progress with Judasohn has been too rapid?—M. F. V.

A. We should think that you would have to concentrate on very intensive study and practice to pass the examination in 1930. Of course if you should attempt it and fail, there is nothing to prevent your continuing your preparation and trying again in 1931. Following the Stainer book, we would suggest using "Master Studies for the Organ" by Carl and "Eight Little Preludes and Fugues for Organ" by Bach. If you have thoroughly digested your Judasohn work we see no reason why your progress has been too rapid. There is, however, danger of lack of thoroughness in going at a too rapid pace.

Q. For nearly three years my husband has served the Church as organist and I, as choir director. We have a choir which varies from twenty to thirty voices and until recently it was a strictly volunteer choir. We have given some really good things, including the Resurrection and Ascension from Gounod's "Redemption." I have always directed with the baton, except at the regular Sunday morning and evening services when our music has been more simple. Recently my most dependable tenor has left town, and the music committee has hired a tenor soloist whose wife is a soprano soloist. She wanted my place as director and it was refused her; but we could not obtain the tenor voice without taking her, too. She is objecting to my "waving the stick" at the final performances—says it is amateurish and childish and just isn't done, and has approached members of my choir individually to ask them if they "don't know enough about music to know that directing a performance in a church is thoroughly ridiculous." This person can only be silenced in one way—by proving to her that she is displaying her own ignorance. The music committee has been firm with her, but even that has not stopped her private comments. I have Wadell's book on "Choir and Chorus Conducting" in which he says, "The chorus choir, for the best work, needs the direction of a competent conductor in performance." Will you send me a list or tell me where I may obtain a list of church choirs who have a director for their final performances?—M. G. G.

A. There is no doubt that the finest results are possible when a conductor is directing the singers or players. This is evident when we find all around us the best orchestras and choral bodies having conductors. It is not only the baton giving the singers and players accuracy in attack and release, nuances and shading, that counts but the inspiration that is conveyed to the others by the magnetism and facial expression of the conductor who draws from his forces the effects he wishes to produce. While it is true that occasionally some person—official or non-official—raises objection to the baton in church services, a sacrifice of the finest results occurs if the objection is sustained. It is difficult to secure a list of churches where the forces are sometimes conducted, but we can name a few where it is done: in

(Continued on page 625)

BANDS AND ORCHESTRAS

(Continued from page 581)

Truly great composers for the oboe have realized its importance and the possibilities of the instrument, and, being an instrument of such rare antiquity, its music extends over a long era. Handel composed for it in 1703 six concertos, which are still being performed. Mozart also wrote one for G. Ferlandi of the Salzburg band. After it had been performed for the fifth time in 1778 this composer himself, noting its popularity with Ferlandi playfully termed it *Ramms's cheval de bataille*. The score was formerly in the possession of Andre but appears to have been lost or mislaid for some time. Since then fortunately it has been found. Mozart also composed a quartet for oboe, violin, viola and 'cello. Schumann's contribution was three romances for *Hoboe, ad libitum Violine oder Clarinet*, which seem better known in the version of the latter instruments but retain their original beauty when played on the instrument for which they were written. Beethoven has a trio for the singular combination of two oboes and English horn, and early composition in symphonic form with four complete movements. With the improvement of the instrument, more music was written for it as a solo instrument, and now we have a literature of between two hundred or three hundred solos written for oboe and piano or oboe and orchestra.

The Privileged Place

THE OBOE reaches its greatest height in the great symphonies, oratorios and masses which were composed for it. It is true that Bach was more inclined to use the more ancient oboe d'amore, but

Handel's works contain many beautiful passages for the oboe proper. Indeed in Handel's time the oboe shared the place of leading instrument with the violins. It is probably on this account that the proportion of oboes to strings was so great. The oboe holds the place relative to the violins similar to that which the bassoons hold to the violoncellos and basses. Haydn's work consists of many numbers in which the oboe plays an important part. He used it often as a solo instrument, particularly in numbers of a light and delicate nature.

Beethoven made probably more use of the oboe than did any other one composer. In his symphonies and his opera of "Fidelio" it plays many important rôles. In the funeral march of the "Eroica" he wrote a most unusual little cadenza of six notes and also in the first movement of the "C minor Symphony." He uses it to carry a long rustic melody preceding the storm in the "Pastoral," beside giving it several effective passages in the "Seventh Symphony" and the *scherzo* in the "Choral Symphony."

In purchasing an oboe more attention should be given to utility than to external beauty, taking care, for instance, that the instrument has the full complement of keys. Otherwise are engendered bad habits of fingering which are difficult to eradicate.

In the selection or exchange of instruments, pupils should have the advice of a master or some other competent person, as they are unable of themselves either to appreciate a good instrument or to detect an indifferent one.

Popular History of the Organ

(Continued from page 605)

In electric organs a bundle of wires extends from the keyboard to the wind chests which may then be located at any convenient distance from the keys. When a key is played, it causes the pallet to open by means of the wind pressure; but the release is effected electrically instead of pneumatically. Much as the mechanism has to do with the facility of execution, the entire quality and quantity of tone depends on the stops. These may be separated in two general groups according to size and quality. In the first group we have the "doubles" of 16', the foundations of 8', the mutations of 4' and 2' (and sometimes of 5' 4" and 2' 8") and the compounds which include several small pipes to each note.

In the second group we find many divisions, but the most important of these are "flues" and "reeds." The former are open at the lip like a flute, while the latter have the reed mouth-pieces of the oboe or clarinet type.

The Reedy Tones

CERTAIN STOPS of reedy tone, like the vox humana, vox angelica and una maris belong to a class very different from many of the others. Their peculiar, penetrating tones are made by tuning one of two ranks of dulciana or salicional pipes slightly flatter than the other. This causes rhythmic beats or pulsations. Another sort of pulsation may be caused in a single pipe by a tremulant which interrupts the wind supply at regular and rapid intervals.

Practically all the tones of the orchestral instruments have been reproduced. We find stops like the viola diapason, flute

d'amour, flute harmonica, oboe, English horn, French horn, double bass, clarinet and trumpet on all large organs which consequently are capable of producing remarkably realistic orchestral and symphonic effects.

All these variations of tone necessitate a great number of pipes. A small two manual organ with twenty-one stops will have over seven hundred pipes, while the largest organs boast fifty thousand or over.

Improvements in organ building are being continually made. Credit is given to the Americans for inventing the combination pistons and pedals. By means of these certain groups of stops which have been already prepared for the effect may be drawn or shut off at the same time. Couplers add super- and sub-octaves to the tones of one manual and connect those from one manual to a second. Varicolored lights over certain stops as well as varicolored stops enable the organist to locate them quickly. The concave pedal board with radiating pedals marks a vast improvement over the straight pedal board. More recently by means of electricity it has been possible to play from the organ console not only the chimes but also the harp and piano.

Such, in brief, is the story of the evolution of the modern pipe organ, a history which covers almost seven thousand years and which closely parallels the history of man himself, developing as he developed, little by little, until it received its final impetus under this latest Age of Science. Opinions and prejudices vary widely. Yet few can deny that the modern organ is unsurpassed by any other instrument in age, development or capabilities.

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# The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT  
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## About Practicing

### The Most Difficult Instrument

**A**N ETUDE subscriber writes: "I have commenced to study the violin. How much a day am I supposed to practice?" Very truly—K. R. C.

Well, K. R. C., you do not give enough details to enable me to give any dependable advice in your particular case. The amount of practice which a violin student is supposed to do depends on many different circumstances. First, are you studying to enter the profession of music, merely to amuse yourself or to offer entertainment for others? Second, what is your age? Third, can you devote your entire time to music study or do you go to school or college to study general branches? Fourth, are you engaged in any business or profession which takes up a good portion of your time? If so, what is the nature of your occupation? Is it light work or hard and exhausting work? Fifth, have you a good constitution, a strong nervous system and a robust body or are you weak and sickly? Sixth, have you good musical talent and a keen musical ear? Seventh, do you love music for itself and do you enjoy your practicing? Eighth, are you studying other musical instruments, drawing or painting, and so are left with less time for your violin practice? Ninth, have you a really first-rate teacher?

All these points and many others have a bearing on the amount of practice which ought to be done in violin study. Violin pupils who attend the public schools try to practice an hour a day. But the way in which the public schools are conducted almost all over the country results in the pupils having so much work to take home to do outside of school hours that it leaves little time for their music, after allowing for necessary exercise and recreation. Some of these pupils try to manage by cutting their violin practice to a half hour a day or even fifteen or twenty minutes, but it is hardly necessary to say that no one can make much progress at that rate. The violin is a jealous mistress. It requires constant and incessant practice to make much headway in the art.

One hour a day of hard practice, with concentrated attention, is about the least that can be expected to produce much result. On Saturdays and Sundays the school pupil should do two hours, as he has no school on these days. The practice should not be done all at one time, especially in the case of children and beginners. It is better to divide it into shifts of twenty or thirty minutes each. In this way the pupil does not become tired and enjoys the practice much more.

### Limited by Other Work

**W**HERE THE practice time is limited, as in the case of school children or people who have occupations taking up almost all their time, it is a great mistake for them to try to study two or more instruments. How often do we find people, with only three-quarters of an hour or an hour in all to give to their music practice, dividing this meager time between the violin and piano, or cello, flute, saxophone or other instruments, flitting from one to the other without accomplishing any really solid progress on any one of the instruments. Such people are musical triflers. They "take up" every instrument which happens to be the craze of the moment, and end by accomplishing absolutely nothing on any instrument. Where the practice time is very limited, it should be devoted to a single instrument.

**S**POHR, THE famous German violinist, teacher and composer, writing about practice in his famous "Violin School," says, "The violin is a most difficult instrument and is, in fact, calculated only for those who have the greatest inclination for music and who, from advantageous circumstances, are enabled to study the art thoroughly. To the amateur (if he likewise possesses the requisite talent) it is necessary that he set apart for practice at least two hours every day. With such application, if he does not attain to the greatest proficiency, he may, nevertheless, make such progress as to afford himself, as well as others, great enjoyment in music, in quartet playing, in accompanying the piano and in the orchestra."

Spohr continues, in regard to the instruction necessary in addition to the private practice, "One hour's instruction every day, if time and circumstances permit, is requisite for the first months; and, as the pupil's first eagerness soon abates and a daily practice between the hours of lessons being, nevertheless, very necessary, he should be encouraged as much as possible, and the occupations of the day should be properly regulated to prevent either mental or bodily fatigue from too long continued practice."

From the above it will be seen that the great violinist Spohr believed in keeping the budding violinist busy, what with one hour's instruction, under the teacher each day, followed up with two hours of private practice. He considered this necessary if the violin was to be really mastered.

In the case of violin students studying for the profession there is hardly any limit to the hours of practice. The great teacher, Ottakar Ševčík, demands of his pupils five or six hours a day of diligent practice, and even more if the student has great vitality and rugged health. We occasionally find violin pupils who do as much as ten hours a day, but I have always believed that this is entirely too much and defeats its very purpose, since it is likely to put a dangerous strain on the nervous system and the general health. An eminent violinist has said, "If you can't master the violin in four hours' daily practice, you can't master it in ten." By this is meant that the necessity for more practice than four hours implies a lack of musical intelligence and real talent for the violin.

### Time for Secondary Subjects

Besides, if the student studying for the profession limits his practice to only four hours, it leaves him time for studying an hour or two on the piano and an hour or two for theory and composition. The study of these very necessary additional branches results in such great increase of musical intelligence that the student will be able to get a great deal more out of his violin practice than if he confined his practice exclusively to the violin.

The actual results achieved from a given number of hours of violin practice varies greatly with the individual. A talented pupil who practices two hours with intense enthusiasm and concentration is likely to get farther with these two hours than a dull pupil who puts in six. One must have his mind on the business of practicing. A young boy trying to do his hour, near an open window, while his playmates go flitting by every few minutes on roller skates or engage in an exciting game of base ball in a near-by lot, is not likely to get much good out of his practice.

### Paganini's Frenzied Practice

**M**MUSICAL history is full of interesting narratives of the industry of great violinists. Paganini, who is considered to have been the greatest violinist of all time and who was a good violinist at the age of six, took such an intense, feverish interest in mastering the violin and overcoming the tremendous difficulties of his own compositions that for long periods he practiced from ten to twelve hours a day. His practice was so strenuous that he would often sink back completely exhausted. Contemporaries tell us that he practiced as if his very life depended on it, so intense was his concentration.

One hour of such practice would no doubt use up as much nervous energy as an ordinary violinist would consume in half a dozen hours of cold, perfunctory practice. It is believed that these years of frenzied practice had much to do with the wretched health with which Paganini was afflicted in his later years, although his early dissipations also contributed. All historians agree that much of the great violinist's success resulted from the prodigious

amounts of nervous energy he was able to summon to his work both in practicing and playing before the public. After one of his concerts he would be completely exhausted and sometimes relapse into a state almost bordering on catalepsy.

For sheer length of daily practice the palm must be awarded to Antonio Oury, an English concert violinist of Italian parentage, who, we are informed, practiced for a period of seven months no less than fourteen hours every day. The reason for this astounding burst of industry was the inspiration he felt when he heard the great German violinist Spohr give a concert. Oury began the study of the violin at the age of three, a feat which comes near to breaking another record.

It is an interesting point to note, however, that, notwithstanding his early start and his fourteen hours of practice, Oury is not found in the lists of the world's greatest violinists. Indeed, he was surpassed by many violinists who gave only three or four hours a day to their instrument. This proves that in the absence of real genius for the violin mere industry will not land the violinist in the ranks of the elect.

From the above it will be seen that the proper practice time in learning the violin depends on many different circumstances. The very talented pupil can achieve the same results in much less time than the untalented. The strong, healthy pupil can practice longer hours than the unhealthy, and do so without injury. The student desiring to enter the profession must naturally study much longer hours than the pupil who wishes to learn only a little as an accomplishment or for his own amusement. The more intensity and concentration the student gives to his practice the less time he has to spend to secure the proper results.

The quality of instruction also has much to do with the amount of practice necessary. A really good teacher keeps his pupils working at all times on the exact musical material best fitted for their musical growth, and so makes possible their making much greater headway, with the same amount of practice, than would pupils of equal talent studying with a teacher of indifferent ability.

## Simple Repairs

By SID G. HEDGES

**EVERY** violinist ought to be able to take care of his instrument and to make such commonly required adjustments as fitting new pegs, sound-post, bridge or tail-gut.

No particular woodworking skill is necessary for these things as it is for mending a cracked belly or a broken finger-board. Any young teacher, especially, should be practiced in small repairs, unless he wants to drop badly in the estimation of a pupil.

The first business in fitting a bridge is to adjust the feet to the belly of the violin. Take a strip of moderately fine sand-paper, about two inches wide and four long, and hold this, rough side upwards, across the belly between the f-holes. Stand the bridge on it, held upright in its proper position by the strings which are strung just tight enough to keep it in this position.

Then, gripping the bridge firmly, rub it slowly backwards and forwards on the sand-paper, keeping in the line of the inside notches of the f-holes. Great care

must be taken to keep the bridge vertical, and, if the rubbing be done firmly, the feet of the bridge will soon be worn exactly to the curve of the belly. With the sand-paper removed, the bridge should stand upright without the aid of the strings.

The next thing is to get it to the proper height. A pencil mark should be put across the top, and then the superfluous wood may be cut away with a knife. To get the proper curve is not easy. The D-string is always higher than any other, and the E-string is the lowest. If the G-string is made too low, it will be very awkward to play on it.

The bridge top must not be too flat. When the knife has made the approximately correct height—the strings, of course, should be tried on to insure this—a piece of sand-paper will smooth the top. But this edge will probably be very thick.

(Continued on page 609)

## Mirror Practice for the Young Violinist

By IVA DORSEY-JOLLY

STANDING before the mirror and drawing the bow slowly across the strings is of untold value to the young violinist, for only from the reflected image can the eye really discover at what angle the bow is crossing the strings. It is also sometimes helpful for the violinist to take the bow half way across the strings, with his face turned away from the mirror and then, holding the bow rigidly at this point, ascertain, by the reflected image, on which side his bow is slanting.

It is excellent practice, too, to time one's self to draw the bow very slowly up and down, later playing the scales in this manner and gradually increasing the number of notes to one bow. The tone may be improved by playing two "D's" at once, the

open string and the fourth finger on the "G" string, with the aim constantly in view of making them sound like a single note. Then the two "A's" may be practiced in like manner, and finally the "E's." Trills are also good practice, taken on the whole bow. Short selections that have been memorized should undergo the mirror test.

A violin teacher who is noted for his beautiful tones once said, "I have stood half a day at a time before that mirror yonder and drawn the bow back and forth across the strings." If only violin students realized the value of such practice! If the aim is to master the violin let them stand before the mirror for the major part of their practice hours.

## Simple Repairs

(Continued from page 608)

and it will be necessary to thin it by rubbing down the flat sides of the bridge.

And when fit, height and thickness are all correct, slight notches must be made for the strings. For these it is not necessary to cut the bridge. Merely rubbing with the back edge of the knife blade will make a sufficient indentation.

### Attaching the Tail-Gut

THE ATTACHING of a new length of tail-gut is a somewhat simpler matter. Several inches of tail-gut should be bought from a music store. Of course, a special sort of thick gut is used for this purpose, and it is too stiff to tie. The practice that some amateurs have of using several thicknesses of D-string is very unwise and even dangerous.

Push both ends of the gut through the tail-piece holes, and then hook the loop over the button in the end of the violin. Now the required length of gut can be ascertained. The end of the tail-piece should not be more than a half-inch from the end of the top plate (the top plate, of course, is the belly).

Next, when the length of gut is known, draw the ends of it right through. Light a match and hold the ends in the flame. They will immediately swell into large knobs, much too large to pull back out of the tail-piece. For additional security the gut-ends can be tied together with a piece of old E-string, making the knot on the underside, where it will be hidden and jammed tightly when the gut is drawn back.

The fiddle may now be strung up, but it is as well not to put any strain on the tail-gut for a few hours, in order that the swollen ends may get thoroughly cold and hard.

### Fitting the Pegs

FITTING A new peg needs rather a deal of practice, but every amateur and professional should be fairly expert at it. Nothing at all, of course, can be done with a peg that is too small. The problem is always to reduce a peg that is large. Most of the work is done with a knife. But the peg must never be cut; it must be

scraped. Hold it in the left hand, its end down on a table; then, with the knife, proceed to scrape from its top end down to its point. In order that the roundness of the peg is preserved, it is necessary to turn it slightly after each thread-like shaving has been taken off. So, constantly turning the peg with the left hand and scraping evenly from top to bottom, the peg will be reduced until it is almost small enough to go through the peg-hole to the proper distance. But though it will now be approximately round, it will not be smooth.

To effect this final smoothing, wrap a piece of sand-paper round the entire length of the peg and hold it in the left hand. Now, with the right hand, screw the peg round and round, always in the same direction, until all traces of the scraping are worn off.

The peg should now fit evenly at both ends. Screw it into the holes tightly to test this. If it is not perfectly round, or if one end is tighter than the other, clear evidence will be seen when the peg is withdrawn, for such places as pinch will appear very shiny. These shiny places can be taken off with the sand-paper.

Be careful, in boring a hole through a peg, to make it at right angles to any existing hole. There will then be much less fear of splitting the wood.

The fitting of a sound-post is an easy matter, providing the proper tool is used. This tool, a sound-post setter, is very simple and of trifling cost, and every violinist should possess one. Some amateurs tie a piece of string to each end of the sound-post, hold one end through each of the f-holes and then attempt to jerk the post upright. They can easily waste ten hours at the business and still not have it up. With a proper instrument ten seconds is about sufficient time to place the post in its exact position.

The sound-post should be impaled on the point of the setter and lowered through the E-string f-hole. Then, holding the post upright, by withdrawing the setter, the post is left wedged into its proper position.

Every fiddler should practice the little adjustments and repairs which I have described. When he is properly expert at them he will feel that he belongs much more truly to the violin world.

"To produce a good spiccato, both arm and wrist should be as flexible as possible. One great factor is to ascertain as nearly as possible the bouncing point of the bow, which will be somewhere near the middle, as the bow bounces from its own elasticity. The arm should follow the wrist, which must be quite free and flexible. The best way to begin is with slow practice."—THE STRAD.

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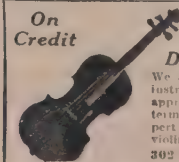
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## VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### Wait for a Good Teacher.

Mrs. J. S.—As there is no violin teacher available in your community, I would strongly advise putting off starting the little girl in violin playing until you can get a really good teacher for her. For, if you try to have her learn by herself or under a teacher who is not an experienced violin teacher, she will contract numerous bad habits which will be very difficult to eradicate later on. As she plays the piano well, why not have her keep on with this instrument until an opportunity presents itself later on to study the violin with a good professional violin teacher?

If, however, you wish to have her make the start without a teacher, you might get the following books: "Easiest Elementary Method for Violin," Op. 38, by Wohlfahrt, "Class Method for the Violin," by Albert Mitchell, and "First Steps in Violin Playing, The Child Violinist," by E. L. Winn.

### The Porcelain Saucer

C. E. E.—Swaying the shoulders, moving the head, moving about on the platform and making all sorts of body contortions while playing the violin are very common practices but they are wrong nevertheless, no matter who the violinist is who makes them. A still, reposeful position while playing adds greatly to the dignity and beauty of a performance. The late famous violiniste, Mme. Norman-Neruda, used to tell of her first lessons under a famous teacher. In the first stages he had her do a great deal of her practicing with her right foot resting in a fragile porcelain saucer. If she forgot herself and commenced moving around, the saucer would be broken. It is quite true that many violinists of considerable note go through all sorts of contortions while playing, but it is also true that it detracts greatly from their playing.

### Modern French Maker

M. P.—The maker of your violin is not listed among famous makers. He is a modern maker of the French school, and makes violins at Mirecourt, in the Vosges in France. Details of his life are lacking.

(2) There are thousands of pieces in the first position. You do not give the grade of difficulty required. You will find the *Garden of Flowers*, by Julius Weiss, published in twelve books, very useful, also several folios of pieces in the first position by Frederick A. Franklin. You can arrange with the Theodore Presser Company (Selection Department) to furnish you with a number of first position pieces on selection. But be sure you send them the grade required.

### Hopf

E. J. H.—About nine hundred and ninety-nine out of every thousand violins branded or labeled "Hopf" are factory fiddles of small value. There were two makers of some note named Hopf, one David Hopf and the other Christian Donat Hopf, both of whom had their workshops at Klingenthal in Germany. These names, in the case of genuine Hopfs, would be pasted on the inside of the violins. However, a label in a violin means nothing, as it may be a counterfeit. Cheap grades of factory Hopfs are usually branded on the back of the violin or inside, although some have paper labels pasted therein. (2) I know of no way by which an amateur can distinguish a genuine Hopf or any other old violin since it takes much experience to qualify as a violin expert. (3) An article of considerable length on the Hopf violin was published on page 565 in the issue of August, 1922, which you could order from the publisher. (4) Even the two Hopfs mentioned herewith were not truly famous makers and their violins are not of great value. There is an enormous number of spurious Hopf violins in existence which sell at five dollars or more. Occasionally one of better quality sells for fifty or seventy-five dollars. But, do not buy any violin labeled or branded "Hopf" without first obtaining the opinion of an expert.

### Sound-posts

H. K.—Sticks of wood shaped and of the proper thickness for sound-posts can be procured cut up in correct lengths at any large music store.

### Uncertified Goods

C. P.—Selling your supposed Stradivarius is a dangerous proceeding if you have not obtained from a first-rate expert a certificate stating that it is genuine. Such a certificate should also contain an estimate of the value of the violin. If you should sell your violin for a large price without the preliminary testing and it should afterwards turn out to be an imitation of comparatively small value, it might lead to serious trouble and expensive litigation.

### Grooves in Fingerboard

K. O. I.—The little grooves in the fingerboard of your violin have been made by the constant pressure of the fingers in playing. These grooves cause the strings to give out a false twang. If the fingerboard is thick enough a good repairer can even it off. Otherwise a new fingerboard will be necessary.

### Heber Violin

Mrs. P. T. T.—Carl Wilhelm Heber was a German violin maker who made violins at

Markneukirchen in the eighteenth century. His labels read, "Carl Wilhelm Heber Lauten- und Violinmacher fecit 17—." He was not a truly famous maker but made some good instruments. Write to a reputable dealer in old violins to get prices for appraisal. You will find the addresses of several in THE ETUDE.

### Local Reputations

E. E. G.—Sorry I cannot trace your violin. This maker is not listed among well-known makers. Scattered all over the world are thousands of violin makers who have made only local reputations, but who have produced excellent violins.

### Forsters—Father and Son

W. T.—There were two Forsters, father and son, both named William, early English makers of violins and cellos. They also constructed spinning wheels and published music. (2) I find cellos made by early English makers listed in a late catalogue of an American violin dealer at from \$300 to \$500. If you take your cello to New York City, which is near your home, any reputable dealer in old instruments can give you an idea of its value.

### Avoiding Waste

R. T. H.—Lessons in violin making could probably be arranged for with some good violin maker in your town. It would be much better to have lessons than to try to learn by yourself, as violin making is a very difficult art. If you have instructions from a master, moreover, you will save valuable time and avoid the waste of good material.

### Breton Violin

D. M. P.—No doubt you mean the Breton violin. A well-known authority says of this maker: "François Breton, Mirecourt, France. Made violins from 1800-1835. His violins are covered with light yellowish or brownish varnish and have a broad, dark, sympathetic tone. They are excellent orchestra instruments. Breton's labels read as follows: *F. Breton breveté de S. A. R. Mme. la Duchesse d'Angoulême—Breton A. Mirecourt 18—*

Violins by this maker are listed in a late American violin catalogue at from \$125 up, according to the quality of the specimen.

### Rigart Rubus

W. A. M.—These Rigart Rubus violins are usually factory fiddles made for the export trade, and are of no great value. They are very numerous and are known to the trade as "Russian Violins." They are usually dark colored and have rounded edges, as is the case with your violin. The name "Rigart Rubus" is used by way of a trade-mark. You might send your violin to an expert for evaluation, but I am quite sure you would go to useless trouble and expense in so doing.

### "Alard Violin"

J. A. O.—Alard was not a violin maker but a French violinist of considerable note. He owned valuable Cremona violins at various times, and the concert advertisement you saw which referred to an "Alard" violin may have meant that the violin had been owned at one time by Alard.

### The Student's Bread and Butter

H. B.—There is no such thing as a universal standard course for the violin, one which every violin instructor uses, taking all the works in a definite order. Almost every experienced violin teacher differs to some extent in the works he uses and the order in which they are taken. However, there are certain studies which practically every teacher gives his pupils at some time or other, such as the various studies of Ševčík, Wohlfahrt, Kayser, Mazas, Kreutzer, Fiorillo, Rode, Paganini, the Bach Sonatas and a legion of others. You should try to familiarize yourself with the best known studies, so as to adapt them to your pupils' needs. The various studies cannot by any means be used in the same order with each pupil. You will have to do a good deal of skipping around. (2) The teacher must decide whether or not it is best to give his pupils pieces in connection with technical studies. A few teachers do not, but the great majority do. (3) In regard to the pupil you mention as having studied up to the fifth position—whether or not he can play in an orchestra—depends on the type of music played. If the orchestra plays comparatively simple music he can probably hold his own. But if it plays music of the symphony grade, it would be unwise for him to try to enter it. (4) The violin studies of Hubert Ries are excellent if given at the proper stage of the pupil's progress.

### Obliterated Date

G. P.—Michael Andreas Partl was an Austrian violin maker and was doing his best work at Vienna about the year 1745. Since the last two figures of the year are torn away from your label, it would be difficult to find out in just what year your violin was made. Violin makers write on their labels figures indicating the year in which each of their violins was made. Partl was not a famous maker, but he made some good instruments. You will have to send your violin to a dealer in old violins for examination to get an idea of its value.

## MASTER DISCS

(Continued from page 574)

concept of these musical poems is masculine to the "nth" degree. In fact, the excessive strength of his playing—although never lacking in musical excellence—sometimes proves too virile for a consistently smooth recording, since now and again we are made conscious of the percussive qualities of the piano. There is, however, a boldness of declamation in Mr. Lortat's interpretations which is admirable—and also in his rubato, where it is less admirable. At the same time his is a reliability of technique which commands the respect of the most captious. A set to be heard by the discerning piano student as well as the music-lover. (Columbia album No. 110.)

## For the Discerning

LEOPOLD GODOWSKY plays the twelve Nocturnes. Columbia's choice of this artist was a most felicitous one, for Godowsky presents these delicate pastels in a manner which projects their song-like qualities without any sentimental exaggeration. Here, too, is a set for the discerning! The Nocturnes have been well chosen, the list including the first two from Opus 9, the first two from Opus 15, the two in Opus 27, the first from Opus 32, then the admirable major and minor moods of Opus 37, next the composer's favorite in F sharp minor from Opus 48, the first from Opus 55 and lastly the posthumous one in E minor. The only one we miss is the imposing and moving "miniature music-drama" in C minor, the

first of Opus 48. But perhaps Mr. Godowsky will make this later for us. (Columbia set No. 112, seven discs.)

ETUDE readers will be glad to learn of three Polydor records of selections from violin and harpsichord sonatas of the 18th Century. Licco Amar of the Amar Quartet and Günther Ramin are the interpreters. From Bach's *C minor Sonata* they play the *Siciliano* and *Adagio*; from Vercini's *E minor Sonata* the *Ritornell* and *Allegro con fuoco*; and from Leclair's *D major Sonata* they play the *Sarabande*, the *Allegro* and the *Tambourin*. The performances are traditional and artistic, and the recording balance is good but not perfect as the violin is inclined to some predominance over the harpsichord.

Leo Slezak, the German tenor, long admired in this country as well as Europe, for his distinctive artistry has made some lieder for Polydor recently. They are all admirably sung and worth owning. Among those which we have heard and can recommend are Strauss' *Traum durch die Dämmerung* coupled with his *Freundliche Vision*, Strauss' *Ich trage meine Minne* coupled with his *Zugungung*, Hugo Wolf's *Verborgenheit* coupled with his *Verschwiegene Liebe*, Schubert's *Du bist die Ruh* coupled with Brahms' *Feldeinsamkeit*, Schumann's *Mondnacht* coupled with his *Der Nussbaum* and Hindach's *Der Lenz* coupled with Brahms' *Serenade*. These records are a means of imparting technical information to the vocal student as well as of giving enjoyment to all music lovers

## Answers to Test Questions on Page 579

1. Richard Wagner. He was greatly aided by Franz Liszt.
2. Giacomo Puccini; Camille Saint-Saëns; Gustave Charpentier; Modest Moussorgsky; Reginald deKoven.
3. Eighty years of age. He was born in Le Roncole, Italy, in 1813, and died in Milan, 1901. He was the most fecund and most popular opera composer of his time, and his works continue to be performed

regularly in all the great opera houses of the world. Aside from his operas, his impressive *Manzoni Requiem* is his greatest work.

4. "Faust," "Lohengrin," "Die Walküre," "Madama Butterfly," "Werther."
5. Christoph Willibald Gluck.
6. The comic opera. William Schwenck Gilbert.

## Father Bach

(Continued from page 569)

the beautiful old well are still there; but the merry voices of the little apprentices are hushed.

## Finale Largo

LET US picture Father Bach years later in Leipzig, still surrounded by apprentices and students, his boys having all grown up, each occupied with his own home and family. It is twilight, the work of the day is finished, the master turns toward the old church. Even in his blindness he knows the path which he has followed for so many years; but the little apprentices are at his side,

eager to help him up the winding stairway leading to the organ loft. These steps are steep and slippery, polished by the footprints of many little, hurrying feet. And, too, the choir stalls must be passed to reach the organ bench. But when Bach is seated before the organ the little band of followers is forgotten. Forgotten are all the cares of life, forgotten is even his blindness, as the inspiration of music, never surpassed by any other composer, echoes through the old church and re-echoes down the ages, even gaining in power and in beauty as Time separates us from the Master.

## Pianist in the Patent Office

(Continued from page 577)

The guides are supported on a carriage above the keys and run on rollers.

It is difficult to determine whether or not these mechanical aids for the piano student produce any beneficial results. The improper use of such devices may make the

student dependent on physical aids rather than on his own ability. Probably the best method in mastering the technique of the piano is the use of intense concentration and will power in training the muscles to do what they are required to do.

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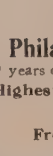
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## SCHOOL MUSIC DEPARTMENT

(Continued from page 582)

4. Sustained tone, to a definite concluding
5. Release.
6. Correct use of pure vowel sounds; sustaining the vowel intact in color and amplitude from attack to release, avoiding the devitalized trailing off of the tone.
7. Correct use of the consonants, clean, clear-cut, of the shortest duration consistent with clarity.
8. Simple exercises, such as single tones  
1-2-3-2-1 of the scale  
1-3-5-3-1 " " "  
5 tone scale  
octave arpeggio.
- All to be sung on the various vowels.
9. Chief aims of voice work should be:  
To avoid every possibility of strain  
To secure beauty and sweetness of tone  
To produce an even quality over the entire compass  
To secure a pure, clear, full tone on all vowels  
To be sparing in the expenditure of breath
10. Scrupulous care in the choice of songs, choosing none which is not of sterling value, both as to music and poem.

The interruption in the study of singing during the adolescent period of boys and to lesser degree of girls is undoubtedly a cause of frequent loss of interest to the young student. Whether it is wise to continue using the voice during this period is a somewhat disputed question. I personally feel that the work in modified form may go on with little or no danger to the voice, providing the change is not too marked. However, care must be exercised not to permit of too lusty a use of the newly acquired manly quality in the case of the boys. Young boys at this period should be warned against experimenting with this newly acquired quality (though it must be admitted a great temptation and an amusing indulgence) since it is often abuse that may cause definite injury. I should advise that the girls during this period refrain from using the extremes of the voice and avoid singing very loudly.

## Mental Singing

IF THE CHANGE manifests itself too patently it may be well to ask the student to attend voice classes without singing and have him follow the lesson mentally. Much may thus be absorbed by listening intently. Gentle singing, however, under direction is not only harmless but in the long run beneficial. It is very important not to permit the too insistent use of the two extremes of the voice. Of course it is not easy going until the range settles to that of the normal adult, but the period must be patiently and painstakingly lived through. Mr. W. G. Whittaker, a teacher of singing of wide public school experience, claims that boys treated in this manner

provided a larger proportion of tenors than an equal number of men from other sources. He further claims that "The habit of using the upper notes gently had given them the power of acquiring comfortably the higher register. Most men on resuming singing enjoy their newly found deep notes and find the upper ones difficult and strained. So, instead of the tenor assuming his normal register, he settles down into a feeble bass or baritone."

Much of the popularity of piano and instrumental classes in the public schools has been brought about by widespread publicity. This has been carried on in the most up-to-date, business-like manner by the Piano and Musical Instrument Manufacturers. Having instruments to sell, they must create a demand for their wares. This is especially true since the advent of the cheap automobile and later the radio which for a time seriously threatened the market for pianos in this country. It is related that a certain English Manufacturer of musical instruments sold in a comparatively short time approximately one-half million violins as the result of the movement in England, Scotland and Wales.

## Piano Pamphlets

ATTRACTIVE pamphlets are widely distributed urging the study of the piano in class, sponsored as being practicable and an efficient means to an end by prominent musicians. Follow-up folders give further reasons and other names and advocate the use of some five or six different methods of piano instruction in class. These have aroused wide interest, and, once started, have multiplied to gigantic proportions. Now thousands of our young people are receiving instruction free of charge in the public schools.

Unfortunately the plea for the universal teaching of singing in class in the public schools cannot rely on such support for the arousing of public interest. Teachers of singing, though so vitally interested, have not the power of the established industries. So the public has seemingly failed to appreciate the importance of having students well grounded in the fundamentals of singing and of musical comprehension and has failed to realize to what extent it would reduce labor and time to complete this training, especially for the student who is gifted beyond the ordinary and who is seeking a professional career.

The teacher of singing does not manufacture voices, much as some members of our profession try to hoodwink the public into believing he does. The propelling force must come from the combined efforts of the supervisors of music and the teachers of singing who by their interest and persistence make the demand for class vocal instruction so urgent that a course in singing will be given its rightful place in the public schools of our country.

## TEACHERS' ROUND TABLE

(Continued from page 580)

procure such stars, as I think them a good thing.

I was interested in one of your answers in the March ETUDE in regard to raising the fingers. Am I right in teaching my pupils (beginners) to keep their arms quiet, to keep the wrist loose and to raise the fingers just enough to clear the keys? Or is this entirely wrong, as I see you advocate forearm rotation?

G. M. R.

You may obtain from the Presser Company gold, silver, blue and red stars, at the rate of twelve cents a box. All these stars are used by many teachers for indicating different grades of pupils' work.

I do not advocate raising the fingers

high for the purpose of hitting the keys, since the use of weight touches and forearm rotation accomplishes a similar end more simply and effectively. It is wise, however, to raise the fingers to a moderate amount whenever this is conducive to clearness or accuracy. Such raising does not conflict with forearm rotation which, indeed, tends to elevate the fingers above the keys to a certain extent when the hand rotates from side to side and the fingers are held somewhat firm. You are quite right, therefore, in teaching as you suggest, except that I should add some forearm rotation to the process.

How Shall We Study Bach?

(Continued from page 570)

emes) *A* and *B* are alternated in both  
nds to make a Coda just one measure  
ng. The whole pattern of the Invention  
thus easily discerned and may be writ-  
out thus (*f* standing for an undeveloped  
eme or episode) each letter representing  
wo measures, with the exception of *c*,  
hich is the final home-note (*c* in each  
and) held one measure.

(Coda)

A B C D E (*f*) A B C D Episode A B  
— A B C D A B C D E Episode B A c  
In the sixth Two Part Invention, the  
heme, given out in the soprano in meas-  
res 1 to 4, inclusive, will be found in-  
erted in the bass in measures 5 to 8. This  
ntire Invention is a study in contrary mo-  
ion and unequal rhythms. One may com-  
are the first twenty measures with the  
nal twenty measures, and except for some  
trifling variations resulting from change of  
tonality, the two passages are written in  
strict inversion. The first Invention has a  
theme which consists of eight notes, the  
eighth one being variable.

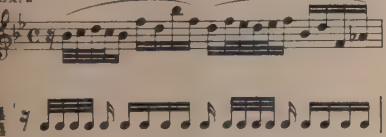
Ex. 6



The theme appears four times with melodic  
inversion in measures three and four. Here  
the counterpoint in the left hand should be  
noted as it recurs frequently and consists  
of an augmentation of the first four notes  
of the theme. Other instances of this gen-  
eral type may be found in Inventions four,  
seven and fifteen.

In Invention number five there is a per-  
sistent counterpoint in sixteenth notes. In-  
ventions two, five, eleven and fifteen are  
notable as drill material in securing ex-  
quisite playing of the mordent or inverted  
mordent. Exceptional opportunity for the  
practice of prolonged trill, in either right  
or left hand, is offered in the Inventions  
four, seven, ten and twelve. Invention  
fourteen is a remarkable example of a  
composition built upon a rhythmic pattern.  
The thematic material is spun out by con-  
stant repetition to the length of three meas-  
ures. The study of this entire Invention  
will be much simplified if the student will  
separate the rhythmic pattern from its com-  
bination with pitch, as follows (first meas-  
ure):

Ex. 7 Right Hand



Of the most refreshing and cheerful  
selections from Bach, which a young stu-  
dent will always find interesting, both for  
study and for public playing, there are the  
Preamble from the *Sixth Violin Suite in E*  
arranged for the piano alone, *March in D*,  
*Menuet in G*, *Musette in G*, *Gavottes in D*,  
*Major*, d-minor and in g-minor, *Loure* from  
"Third Suite for Cello in G," arranged for  
piano alone, *Passepied* in e-minor and E-  
Major from the "Fifth English Suite," and  
the *Bourrees* in g-minor and a-minor.  
Then there is the *Allegro* from the *Toccat*  
in G Major; and the beautiful air, *My*  
*Heart Ever Faithful*, from the Bach can-  
tata "God So Loved the World," which has  
a charming arrangement done for piano by  
Lavignac. Too, one may profitably study  
works by the sons of Bach, much in the  
real Bach style, as *Solfeggietto* by Philipp  
Emanuel Bach.

Every student of Bach should learn the  
*Italian Concerto* (for one player, no ac-  
companiment) with its joyous first move-

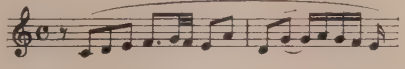
ment, its rather elaborate *Andante* and its  
gay *Presto*.

Then mention must also be made of the  
ever wonderful and beautiful Preludes and  
Fugues, the "Well Tempered Clavichord." As  
the word *fugue* comes from the Latin  
*fugare*, "to put to flight," we may expect  
to find, in such a composition, a constant  
lively movement of the voices. The first  
theme presented will be the subject, and,  
as the entire fugue depends for its charm  
upon the development of this subject, it  
stands to reason that it must be presented  
by the player with clarity. The subject of  
a fugue is not usually a very long theme;  
all the more reason why it should be played  
with definiteness and clarity to so fix itself  
in the attention of the hearer that it may  
be easily recognized in all its following  
forms.

In studying the Bach fugues few students  
will find it best to go straight through the  
book. Many will enjoy taking first Pre-  
lude and Fugue No. 1.

This best-known Prelude with its deli-  
cate harp-like figures—later used as an ac-  
companiment by Gounod for his famous  
*Ave Maria*—is followed by a fugue in  
which the subject is easily and clearly  
marked. Given out first in the tonic:

Ex. 8



it is immediately answered in the domi-  
nant:

Ex. 9



Then may come Prelude and Fugue  
Number Two. This Prelude (in addition to  
its intrinsic musical worth) being valu-  
able in developing independence of both  
hands. The three-part or three-voiced  
Fugue offers the pianist an opportunity  
for very clear presentation of the fugal  
subject. Then may come number three,  
the Prelude suggesting exquisite harp-like  
effects, with beautiful *crescendo* and *dim-  
inuendo*, and the Fugue developing con-  
trasting touches and rhythm.

In the Prelude Number Five, the player  
has much passage work in the right hand  
and develops flexibility and freedom in the  
left. This Fugue is notable for its  
rhythmic pattern and its bold ending.  
Number Eleven presents a Prelude in  
which there are many arpeggio passages  
and extended thrills, and a short three-  
voiced Fugue in which the clear, boldly  
stated subject is first given out by the left  
hand. Arpeggios and patterns are also  
found in the Prelude of Number Fifteen  
which has a Fugue in three voices, the  
rather long statement being extended over  
four measures in the right hand. Num-  
ber twenty-two has a three-part time  
figure in the arpeggios of its Prelude  
and a rather long and intricately developed  
Fugue. Number twenty-one is one of the  
most charming in the collection, the Pre-  
lude, with its theme presented in the bass  
and its harp-like accompaniment and  
swirling passages, and a comparatively  
simple three-voiced fugue.

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stood. His music, like that spoken of so  
often by the late Theodore Thomas, be-  
comes "popular" music wherever it is  
often played and heard.

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These manufacturing companies are in a position to employ the very best educators to assist in their campaign of distribution, and all sorts of highly specialized articles are finding their way into our best educational journals to influence the sale and use of these mechanical instruments.

entertainment and instruction are here, and we must recognize and accede their worthwhileness. At the same time we must not close our eyes to the possible danger of the loss of personal musical effort on the part of the children, which may come with the introduction of these instruments into our homes.

The mechanical and reproducing machines have four definite avenues for service which are by no means insignificant. These are familiarizing the amateur with the best in the art, entertaining those who never had the chance to learn to play or sing themselves, bringing to those who live in isolated places the privilege of hearing the great masterpieces and stimulating students to greater effort by giving them the opportunity to study the compositions of the Masters as interpreted by the greatest living artists or the works of the modern composers as demonstrated by themselves. With the phonograph and reproducing piano there is the advantage of hearing these compositions over and over again that they may be studied and analyzed in sections. This process awakens tremendous interest with the serious student and is a valuable incentive for practice. It is somewhat early to estimate the educational value of the radio, but we are already convinced of one crowning achievement. It will undoubtedly influence the diction of the coming generation and may transform our nation's slipshod manner of speaking into habits of word formation both careful and clean-cut.

### Old Fashioned?

THE DAILY press is also marshaled in this campaign. Only recently one of our well-known newspaper syndicate writers who specializes in parental talks said in an article entitled "Music," after having emphasized the accessibility of the radio and phonograph, "No longer is the average child made to undergo the torture of old-fashioned music lessons. In this day when he is permitted to assert himself he rebels effectively against spending endless hours blundering at a difficult instrument for which he has no special talent, playing at the kind of music which he never will learn so well that anyone, including himself, ever will enjoy listening to it.

"Gone these several years past are those gatherings about the family piano when very bad singing was indulged in and enjoyed by all. Today the idea of the members of the family singing together would be embarrassing if it were not so funny." The writer was fair and liberal enough to suggest in the closing paragraphs of the article the advantages of participating in the community glee club and school orchestras, forgetting, however, the fact, that to be eligible for such participation one must have studied at least the fundamentals of the subject discussed.

### Not Without Their Value

IN THIS connection we would not be misinterpreted nor misunderstood. We do not intend to minimize the educational value nor the legitimate use of the sound-transmitting and reproducing machines—the radio, the reproducing piano and the phonograph. It would be as ridiculous and as futile as the braying of the humble and antiquated burro against the arrogant, self-assertive and up-to-date automobile horn. These marvelous agencies for en-

### Entertainment but no Participation

IT IS plain that the mechanical instruments have a distinct and valuable part to play in the musical education of our children, and if they can be confined to a legitimate use in this direction, well and good. But without doubt it is easier to let somebody or some agency do a thing rather than do it one's self, especially where there is a good deal of drudgery connected with the fundamentals as there is bound to be in mastering the technique of a musical instrument. This is the dangerous situation confronting our parents. Unless the mothers of the country take care we are going to develop a nation of mere music-hearers rather than a nation of music-makers, and are thereby going to lose for our children the many character-building qualities that the study of music provides, besides taking out of their lives the pleasure that comes with the playing of a musical instrument. Moreover, we are going to neglect the creative element, because that phase of music-study can be developed only by a knowledge of the science of music and a certain degree of performing ability.

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## QUESTION AND ANSWER DEPARTMENT

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## Sol-fa Names for Scale Notes

Q. Will you please name over the correct Italian syllables to be used in singing the natural, melodic and harmonic minor scales? One book I have gives me "me" for the third, others give "mi." Various teachers have given me different syllable names for the sixth and seventh degrees also.—V. C. P., Chicago, Illinois.

A. Italian names for the oldest, natural minor scale:

Natural minor: La, si, do, re, mi, fa, sol, la—pronounced, Lah, see, doh, ray, mee, fah, sol, lah.

Harmonic minor: La, si, do, re, mi, fa, si la—pronounced, Lah, see, doh, ray, mee, fah, see, lah.

Melodic minor: La, si, do, re, mi, fa (fa#), si, (sol#), la—pronounced, Lah, see, doh, ray, mee, fee, see, lah.

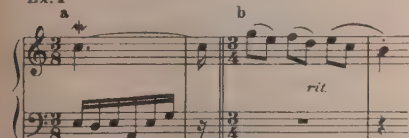
(descending)  
Melodic minor: La, sol, fa, mi, re, do, si, la—pronounced, Lah, sol, fah, mee, ray, doh, see, lah.

Note well:—(i) La, the minor third below do, is the key-note or tonic of the minor scale. (ii) Beginning on this la, the names of the notes of the natural minor scale are the same as those of the natural major scale, ascending and descending. (iii) The Harmonic minor is the same as the natural, up to the sixth degree, but the seventh degree is augmented or shaped, that is, from fa to sol# (si), ascending and descending. (iv) The Melodic minor has the sixth and seventh degrees sharpened (that is, fa# or si and sol# or si) ascending only; the descending melodic minor is the same as the descending major (La, sol, fa, mi, re, do, si, la). The reason for this is that, if it were the same as the ascending, namely, La, si, do, re, do, si, la, it would sound like a major scale until the do was reached, when the concluding minor mode would make itself heard. However, this minor scale with the sharp sixth and sharp seventh, both ascending and descending, often occurs in classical compositions of the eighteenth and early nineteenth centuries. (v) The seventh degree of the major scale is often called tee (tonic-sol-fah method): it is the note before the tonic or do, and for several excellent reasons (which may be had for the asking) the Latin, French, Italian, Spanish name of si should be retained instead of the humorous "tee."

## A Question about Phrasing

Q. Would you kindly tell me how these two measures should be played?

Ex. 1



In "A," I do not know whether there are to be any notes played before the first note in the bass or whether the first note in the treble is played with the bass? In "B," should there be a distinct stop between each of the brackets or should they just be played smoothly all through, with just a retard?

E. B., Regina, Saskatchewan, Canada.

A. In "A"

Ex. 2



the notes are played just as they appear. The first note in the bass and the treble notes are played together. The time being 3/8, the six bass notes are played two to an eighth-note beat. In "B," 3/4 time with three quarter-note beats to a measure, the first beat has two eighth-notes slurred together, the second beat likewise. The first note of each slur is accented, while the second note is softer and worth only one-half its time, namely, a sixteenth-note. The third beat, which is slurred onto the first beat of the next measure, has the two eighth-notes of equal duration played smoothly with slackened speed. You would do well to make your rule in phrasing to stress the first note of a slur and (unless marked differently) to give the last note of the slur only one-half of the time indicated by the note.

## "All' ottava per i cembali"

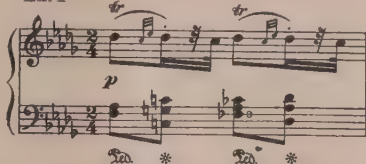
Q. What is the meaning of the phrase "all' ottava per i cembali a 7 ottave" in the last measure of the second brace, page 9, of the Schirmer edition of the Liszt transcription of the Schubert Serenade, "Leise flühen?"—JUDITH, Oregon.

A. "All' ottava," an octave higher, "per i cembali," for pianos, "a 7 ottave," with seven octaves (that is, for seven octave pianos).

## Appoggiature and "Grace Notes"

Q. (i) Please tell me how the following measure from Liszt's "Sixth Hungarian Rhapsody" should be played:

Ex. 1



Are the "grace notes" played at the end of the trills, or should they be taken with the bass following? (ii) How is the appoggiatura in Beethoven's "Second Sonata" played?—F. E. F., Washington, D. C.

A. In "i" the trill should begin on the upper note, and the following "grace notes," or double appoggiature, as they should be termed, should be played with the bass chords. The rule is simple and positive. A double appoggiatura is formed by the union of two simple appoggiatures; it must be played rapidly and take its time from the time of the principal note. The two notes composing the double appoggiatura always form an interval of a major or minor third.

(Continued on page 625)

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## Musicians of August

By ALETHA M. BONNER

Day

- 1—BENEDETTO MARCELLO (mar-chel-'o), b. Venice, Italy, 1686; d. Brescia, July 24, 1739. A noted composer (many choral works) and writer.
- 2—JULIUS SCHULHOFF (shool'hoff), b. Prague, Austria, 1825; d. Berlin, Germany, March 13, 1898. Distinguished pianist and teacher of his day. Composed attractive salon music and etudes.
- 3—LUTHER ORLANDO EMERSON, b. Parsonsfield, Maine, 1820; d. Hyde Park, Massachusetts, September 29, 1915. Pioneer in music among the people. Conducted music conventions and compiled collections of choral music.
- 4—SILAS GAMALIEL PRATT, b. Addison, Vermont, 1846; d. Pittsburgh, Pennsylvania, October 30, 1916. Composer for orchestra—overtures, lyric operas, suites and symphonies.
- 5—AMBROISE THOMAS (to'mah'), b. Metz, Germany, 1811; d. Paris, France, February 12, 1896. An important French composer for the stage.
- 6—ARTHUR POUCIN (poo-zhan'), b. Châteauroux, France, 1834; d. Paris, August 8, 1921. Violinist, conductor and later music critic, essayist and biographer of consequence.
- 7—GRANVILLE BANTOCK, b. London, England, 1868. Eminent conductor and composer; also a compiler of a large musical collection, especially of Folk-songs of the nations.
- 8—CÉCILE CHAMINADE (sham'ee-nad'), b. Paris, France, 1861. One of the outstanding women pianists and a composer of world prestige especially for piano and voice.
- 9—FRANCIS SCOTT KEY, b. Frederick County, Maryland, 1780 (some authorities give August 1, 1779); d. Baltimore, January 11, 1843. Lawyer and poet. Holds honored place in American hearts and history as the writer of *The Star Spangled Banner*.
- 10—WILLIAM HENRY FRY, b. Philadelphia, Pennsylvania, 1813; d. Santa Cruz, West Indies, September 21, 1864. Music correspondent and composer. His opera "Leonora" (1845) was the first grand opera written and successfully produced by an American.
- 11—GUSTAV KULENKAMPE, b. Bremen, Germany, 1849. Composer, choral director and concert pianist. Works: comic operas, choruses, duets, and piano sonatas.
- 12—SIR JOSEPH BARNEY, b. York, England, 1838; d. London, January 28, 1896. A versatile musician, being composer, conductor and organist. Wrote much sacred music.
- 13—SIR GEORGE GROVE, b. Clapham, Surrey, England, 1820; d. London, May 28, 1900. Gained distinction as a music critic and writer. The Editor-in-Chief of *Dictionary of Music and Musicians*.
- 14—EDVARD ARMAS JARNEFELT (yar'ne-felt), b. Wiborg, Finland, 1869. One of the representative composers of Finnish music of the modern school. Works are for orchestra, voice and piano.
- 15—SAMUEL COLERIDGE-TAYLOR, b. London, England, 1875; d. Croydon, September 1, 1912. The first prominent composer of African descent. Wrote in all forms with the cantata, "Hiawatha," his greatest success.
- 16—HEINRICH AUGUST MARSCHNER, b. Zittau, Germany, 1795; d. Hanover, December 14, 1861. A dramatic writer and in his operatic creations his place is said to be between Weber and Wagner.
- 17—PIERRE LÉOPOLD BENOÎT (ben-wah'), b. Harlebeke, Belgium, 1834; d. Antwerp, March 8, 1901. The chief promoter of Flemish music. Many songs, piano pieces and much sacred music composed.
- 18—BENJAMIN GODARD (go-dare), b. Paris, France, 1849; d. Cannes, January 10, 1895. A widely-loved composer of various forms. Among several operas "Jocelyn" is best known.
- 19—NICCOLÒ PORPORA (pohr'pora), b. Naples, Italy, 1686; d. there February, 1766. Teacher of singing and a composer of operas, choral music and piano pieces, many works of note.
- 20—JACOPO PERI (pay'ree), b. Florence, Italy, 1561; d. there August 12, 1633. One of the founders of operatic form, wrote the first opera *Dafne*. A pioneer in dramatics.
- 21—OTTO GOLDSCHMIDT, b. Hamburg, Germany, 1829; d. London, England, February 24, 1907. Concert pianist and conductor. Married Jenny Lind in 1852. After her death he settled in London as a teacher of music.
- 22—ACHILLE CLAUDE DEBUSSY (da-bu'-see), b. St. Germain, France, 1862; d. Paris, March 26, 1918. A versatile composer of pronounced individuality who laid the foundation of modernism in French music.
- 23—MORITZ MOSZKOWSKI (mohsh-koff'-skee), b. Breslau, Germany (of Polish family), 1854; d. Paris, France, March 8, 1925. Celebrated composer, teacher and pianist. Wrote in varied forms with success.
- 24—THÉODORE DUBOIS (du-bwah'), b. Rosnay, France, 1837; d. Paris, June 11, 1924. Creator of operas and oratorios of importance, chief of the latter being "Paradise Lost."
- 25—CARL AUGUST HAUPT (howpt), b. Kuhnau, Silesia, 1810; d. Berlin, Germany, July 4, 1891. A famous German organist and teacher and composer.
- 26—PRINCE ALBERT, Prince Consort of Queen Victoria, b. Rosenau, Coburg, 1819; d. Windsor, England, December 14, 1861. He took an active part in the musical life of his generation. Possessed great talent as a composer.
- 27—UMBERTO GIORDANO (jor-dah'no), Foggia, Italy, 1867. One of the modern dramatic composers, best known by "Andrea Chénier."
- 28—IRA D. SANKEY, b. Edinburg, Pennsylvania, 1840; d. Brooklyn, New York, August 13, 1908. Famous evangelistic singer, song-writer and compiler of sacred music works.
- 29—EMIL PAUR (powr), b. Czernowitz, Austria, 1855. Distinguished conductor, with compositions for violin and orchestra of notable consequence.
- 30—PERCY GOETSCHUIS, b. Paterson, New Jersey, 1853. Teacher, composer and theorist. Author of many textbooks and composer of an array of artistic compositions.
- 31—AMILCARE PONCHIELLI (pon-kye'lee), b. Paderno, Italy, 1834; d. Milan, January 16, 1886. Bandmaster, organist, composer. "La Gioconda" one of his best dramatic efforts.



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With all these aids and high ambition,  
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(Answers on page 619)

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Helen Oliphant Bates.

A Trip to the Land of Music

By STELLA WHITSON HOLMES

GRANDMA was coming to visit at Catherine's house, and, of course, you all know just how happy you are when a darling Grandma comes to visit! Well, Catherine was just as happy as you, except for one thing. Grandma would want to hear her play and Catherine just would not play before company no matter how much she was begged.

Sure enough, on the very first day that Grandma spent at Catherine's house, she got out her knitting and asked Catherine to play for her. Just then Catherine had a naughty little inspiration and she slipped out of the room and ran down to the brook. Settled on the little bridge she thought to herself this was better than stumbling through her pieces for Grandma.

Suddenly a little old man's head popped up out of the water close beneath Catherine's feet.

"Hello," said he sharply, "how would you like to go visiting till dinner-time?" He blinked his little black pig eyes quickly while he waited for her answer. "Quick," said he, "we're going to the Land of Music!"

"O, but I cannot go with you," said Catherine in fright.

Then said a voice like a clear-ringing bell, "But you will go with me!" And beside the Ugly Dwarf stood the most beautiful fairy that Catherine had ever seen. So she nodded her assent and glided right off, down and down with the Fairy and the Ugly Dwarf.

The land of Music was all beauty and sweet harmony. Bells chimed softly and the sweet harmony of tiny violins could just be heard. The Beautiful Fairy led Catherine straight over to a big, pink shell

that was really a piano. "Now," she lilted, "I have for you a lovely gift. If you will play just one piece on the magic piano, I will make you the sweetest, most lovely little girl in all the world."

"O, no!" cried Catherine, "I cannot play before anyone, not even a Beautiful Fairy!"

"Look," said the Fairy, pointing to the Ugly Dwarf. "He is running away, for he will never play for me either. That's why he is so ugly. He was once a beautiful fairy, too, but see how ugly he has made himself."

Then the Fairy sat down, and her fingers tinkled over the snowy keys of the sea-shell piano. Catherine could see that she loved to play for people and saw her get prettier and prettier every moment. O, how she would hate to be as ugly as the Dwarf who ran away!

Just then Catherine found herself again rising through the water to the bridge of the brook. The sun was almost set. It



THE SUN HAD ALMOST SET

was dinner-time. Catherine jumped up and ran as fast as she could back home.

"Catherine," said Grandma from her knitting, "what a pretty little girl you are getting to be." Then wasn't Grandma surprised when Catherine ran over to the piano and played several pieces for her?

The Scale Fairies

By RUTH LE CONTE

I took a boat for Fairyland,  
A boat with silver sail;  
I went to look for fairies  
Who made the major scale.

I wondered where I'd find them,  
I searched both near and far;  
I looked on every sunbeam  
And peeped behind each star.

At last in dark green forest,  
I found them in a glade,  
And asked, "Good fairies tell me  
How major scales are made?"

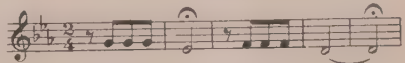
They said, "My dear, that's easy,  
If you'll remember well,  
'Twixt three and four, and seven and eight,  
The little Half-Steps dwell.

And there are also Whole Steps,  
Look sharp, and you will see,  
'Twixt four and five and six and seven,  
And one and two and three."

Now since I went to Fairyland  
My scales are nicely played;  
Because the fairies taught me  
How major scales are made.

?? ASK ANOTHER ??

1. What are the notes of the diminished seventh chord beginning on C?
2. What is a lute?
3. For what is Palestrina famous?
4. If a scale has five flats what is the signature of its relative minor?
5. Who wrote the opera, "Samson et Delila"?
6. When did Mendelssohn die?
7. What instruments comprise the brass choir of a symphony orchestra?
8. What does *poco a poco crescendo* mean?
9. What is the second position of the triad of D sharp major?
10. From what is this taken



(Answers on page 619)

Alice In Music-Land

By ANNETTE M. LINGELBACH

A TEA-PARTY—CHAPTER III

(Continued from last month)

It was not the Hatter nor the March Hare nor even the sleepy little Dormouse who were having tea that afternoon in the little garden, but a group of pink-and-white folk who stared very hard at Alice when they first saw her, and then went right on drinking their tea as though no such person as Alice-of-Wonderland ever existed.

Alice, standing alone in the middle of the garden, felt miserable. If only Mr. Metronome would tick into sight at the far end of the garden and introduce Alice to the pink-and-white folk, and tell them with his very best tick how and why Alice had come into the little garden to their party. ("For if I bow," thought Alice, "I'll do it all wrong, and I haven't a piece practiced up to play, and I can't sing, and I don't know any musical history, and so what am I to do?")

Just at that moment Mr. Metronome did tick into the garden through the yellow gate at the far end, looking handsomer and taller than he had ever looked to Alice all the time he had stood upon the piano. "Because I've always looked at him in the wrong light," said Alice to herself, and almost wanted to cry. She had even thought of taking her loveliest pink handkerchief out of her pocket when Mr. Metronome ticked happily towards her and began introducing her to all the pink-and-white folk as Alice, lately of Wonderland.

The pink-and-white folk, Alice soon learned, all had lovely musical names, such as Berceuse and Nocturne and Little Minuet in G, and they all came from the Land

(Continued on next page)



# JUNIOR ETUDE—Continued



## Little Biographies for Club Meetings

SOME more names to study this month, which are not included in the regular "Little Biography" series! There are so many, many composers to study about that it is sometimes hard to tell which are the most important ones, but the following will not be included in the regular "Little Biography" series.

Last month the composers were those who were born in the "sixteen-hundred-and-somethings." This month they are a little nearer the present time, and later there will be a month given to composers who are "modern" or "contemporary."

Cherubini (Ke-ru-bee-ny) was considered a very fine musician of the eighteenth century. He was born in Italy but lived for more than fifty years in Paris, where he wrote operas and taught at the Paris Conservatoire (1760-1842).

Meyerbeer (1791-1864) also wrote many operas but his have lasted until the present time, some of them being sometimes given, such as "The Huguenots." His works are showy, for he loved to please the people, and consequently he may seem somewhat uninteresting on that account.

Hummel (1778-1837) and Field (1782-1837) were composers of piano music not often heard at the present time. Field was born in Ireland, and is said to have been the first composer to write what he called "Nocturnes," which Chopin developed.

Born in the eighteen-hundred-and-somethings were Hector Berlioz (the *z* is not pronounced), born in France (1803-1869). He won the Prix de Rome at the Paris Conservatoire, which, as you remember, gives the winner three years' study and travel in Italy. His best-known works are orchestral pieces, sometimes called "symphonic poems," such as his "Romeo and Juliet."

Bizet (Bee-zay) was born in Paris in 1838 and died in 1875, being only thirty-

seven years of age. Many people think that had he lived longer he would have been one of the greatest of the French composers. His greatest work is the opera "Carmen," which is extremely popular today and very frequently produced. Many of the spirited songs in it are sung by concert singers and students, such as the "Toreador's Song."

The remaining names in this month's study are mainly pianists. Raff (1822-1882) was an assistant to Liszt and spent most of his time teaching and writing melodious though not great music. Rubinstein (1830-1894) was Russian and was considered one of the world's greatest pianists. He toured Europe and America as a virtuoso pianist, though his ambition was to be a composer. He did write a great deal, but is chiefly remembered for his playing. He founded the Imperial Conservatory of Music in Petrograd.

Tausig (1841-1871) was a pupil of Liszt and became a well known pianist and teacher. He was only thirty years old when he died and is chiefly known for his technical studies which are used by many pianists today.

Hans von Bülow (1830-1894) was also a pupil of Liszt and a very brilliant piano virtuoso. He is said to have possessed a most remarkable memory and had more compositions memorized and ready to play than any other concert artist at the time. He had many things in common with Rubinstein as he also toured America and became director of a musical conservatory (in Munich).

Those of you who have good memories should learn the approximate dates of these composers, or at least put them in your note-books, but if your memory for dates is the not-too-good kind it is more important to remember the dates of the other composers in the regular "Little Biography" series which will be continued next month.

## Alice in Musicland

(Continued from page 617)

of Beautiful Tones and were fond of children who were good musicians. Alice hoped that they would not ask her to play or to tell them anything about her music at home, as she knew that she had no new pieces to play and that she had purposely forgotten to review any of her old pieces. As for music itself—why, whatever had been the use of thinking about it at all?

Everything went beautifully for Alice, however, until toward the middle of the party. No one had mentioned music or playing as they had been so busy playing games in different rhythms and drinking tea that tasted to Alice as though it might be made of her "Pink Waltz" and her "Dancing Doll" pieces, and Alice might even have skipped safely into the garden beyond the yellow gate if only Mr. Metronome had not suddenly said, "Everyone must perform now. Guests first, please. Alice!"

"Oh, dear," Alice reflected bitterly, "I might have known that a day of beauty was not a joy forever." Someone had written that about music but with a different meaning. "No, Dinah, my cat,

couldn't have written that, could she?" Alice was getting confused.

"I can't do anything," she announced sadly to the pink-and-white folk. "I can't play; I can't sing; I can't count aloud; I can't write stories in notes; I can't even name the notes themselves correctly, and, as for even telling a musical fact, Dinah, the cat, can do it as well."

"ALICE!" It was a shout of anger and astonishment from everyone of the pink-and-white folk.

Then Alice felt a strange music singing in her heart, and the garden and the little gate and the pink-and-white folk faded away like a story-book dream, and Alice heard the soft ticking of Mr. Metronome upon the piano. She was at home again, and her mother was leaning over and saying loudly at one of her ears, "Alice! Alice! Wake up! You've an hour to practice yet!" And it was, indeed, as Alice herself could testify, not until two hours after tea-time that she had time to tell her mother about the tea-party and the two little bottles and the strange ending of her adventure in Music-land.

## Club Corner

DEAR JUNIOR ETUDE:

We have organized a club. We have an orchestra of eleven different instruments and thirteen members. We pay dues weekly and buy our own classical music. We have played at many plays and lectures and earned money. We meet every week at different houses and conduct our meetings. There is just one thing that bothers us and that is we can not think of a name to fit our orchestra. Once we decided to call it the Junior

Philharmonics but that name was so long that we had a hard time with it. Will some of the JUNIOR ETUDE readers please suggest a good name? There is another orchestra here called the Kings of Harmony.

From your friend,

SARAH WISHNIVETSKY,  
Massachusetts.

N. B. Lots of Junior readers must have ideas for a good name for this little orchestra. Send them in to the JUNIOR ETUDE.

## MUSICAL POEM

LITTLE CITY GIRL NAMED  
TO THE COUNTRY CAME ONE DAY;  
AT THE FARM-HOUSE SHE LEFT HER  
WHILE SHE RAN OUT TO PLAY.

AND SOON SHE SAW THE STRANGEST SIGHT—  
A FUZZY, BUZZY  
"OH, WHAT A FUNNY HE HAS,"  
AS THE HIVE DID SEE.

BUT THEN THIS NAUGHTY, HUMMY  
'S LITTLE DID SING!  
ALL POULTICED UP, SHE WENT TO  
AS QUICK AS ANYTHING!

AGNES HOATE WILSON

DEAR JUNIOR ETUDE:

I have been studying music for ten years on the piano and for the last two years have been studying 'cello.

I must tell you about the music here in our little isle. It is very weird, the slow beating of the tom-tom and the shrill piping, often on one note for a long time. Then there is the Indian snake charmer. Squatting on the ground, he opens a basket in which the snake lies asleep. Taking a little bamboo flute, he first starts by making a low and muffled sound and the snake begins to move. Then as the music grows shriller the reptile creeps out of the cage and starts writhing. In the evening one can hear the muffled chants of the yellow-robed monks in the Buddhist temple as they grovel before the image of Buddha. This is some of the native music one hears in our villages.

I am going to play at a big public concert soon and I know I shall enjoy it. I have played at many concerts, and a few weeks ago I broadcast. I did feel excited!

I have three foreign correspondents, in New Zealand, Africa and America, but not one of them is interested in music. A great many girls from here go to London to study music.

Last month an Italian singer gave a recital here, and last year an Italian opera company came here.

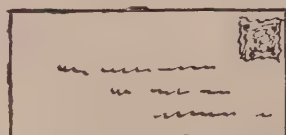
From your friend,

BERYL BARTHOLOMEUSZ (Age 15).  
Leander House, Turret Road,  
Colombo, Ceylon.

DEAR JUNIOR ETUDE:

I have studied music for eight years. I study piano and clarinet. I am first clarinetist of our high school orchestra and of the settlement school orchestra, and I won a scholarship in clarinet offered by the New York Symphony Orchestra. Some friends of mine are organizing a woodwind quintet, consisting of flute, oboe, two clarinets and bassoon.

From your friend,  
Rosalynde Crost (age 15)  
New York.



JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

As usual the Junior Etude Contests will be omitted in July and August. Therefore the results of the May contest will be held over until October.

Kathryn's Dream

By FRANCIS ZICHA

AT THE mountain resort, after a beautiful day full of excitement, Kathryn sat down in the evening, picked up her violin, and played for herself and the rest of the company some beautiful selections. When she got through she laid her violin in the case and prepared for the night's rest. It did not take her long to fall in deep slumber, and she was having this dream.

A pretty fairy dancing merrily and playing a beautiful tune of Johann Strauss, *On the Beautiful Blue Danube*, serenaded the company of mountain visitors. She seemed to be particularly interested in Kathryn who was so much like her, and so she played numerous other selections for her. One appealed to Kathryn so much that she asked the fairy artist to play it over again. The wish was granted, and out came the beautiful, spinning melody, full of charm and inspiration: *Minuet in G* by Beethoven.

"Oh! I know that piece," exclaimed Kathryn, "but as you play it, it gives me a thrill, it makes me love it. I feel like taking up the violin and playing it as you did." "Yes, I would think so," replied the Fairy artist; "but, my dear little girl, do you realize that, to play this or any other pretty piece from the old masters and new, in such a charming way, it requires

very patient and careful study, minding the suggestions and advice of the teacher, and, after all, a well-grounded study of scales, arpeggios, bowing technic and expression?

"Yes, it is a long, long road to achieve success, but open to everyone. This road is not so easy to walk or ride upon, as it is lined with rough sharp rocks of disappointment, narrow deep canyons of solitude and steep hills of difficulty, but it leads to the place called success. There you get the feeling you were able to achieve good with what you have learned. Now, I shall give you good advice which I want you to follow, in order that you may be able to charm others with your music, as I have charmed you tonight:

"Study very hard and conscientiously. "Be regular in getting your lessons: never miss any. "Follow your teacher's instruction, and heed his or her advice. "Memorize all you can and endeavor to get the best out of every piece you play. "Play for people when asked: cultivate the habit of appearance. Climb the steps of scales a little every day—will you?"

"Yes," replied Kathryn. From that moment on Kathryn resolved to work much harder and to study more faithfully on her violin than ever before.

Answers to Ask Another

1. C#, e, g, bb.

2. A stringed instrument much used in the sixteenth and seventeenth centuries, something like a mandolin in shape.

3. For writing unaccompanied "polyphonic" church music and for improving the standard of the church music used at that time.

4. Just the same—five flats.
5. Saint-Saëns.

6. 1847

7. Trumpets, trombones, French horns, bass tuba.

8. Little by little growing louder.

9. A sharp, d sharp, f double-sharp.

10. Beethoven "Fifth Symphony," First Movement.

DEAR JUNIOR ETUDE: I have been in three recitals and won first prize every time. My two sisters and my brother are all musicians, and I love to play piano.

From your friend,  
FRANCIS TRETTER (Age 7)  
Minnesota.

DEAR JUNIOR ETUDE: I am a member of our high-school band. Our city is the only one in the United States having two prize-winning school bands. I belong also to the harmonica band. I am thirteen and have been studying piano since I was four.

From your friend,  
GILCIN F. MEADOWS, JR. (Age 13),  
Mississippi.

DEAR JUNIOR ETUDE: Although I often work out the puzzles and frequently get them correct, this is the first time I have sent one in. I hope to be a concert pianist some day. I came from Switzerland four years ago and speak French.

From your friend,  
MIRIAM REVSINE (Age 14).

DEAR JUNIOR ETUDE: I would like to tell you about our B Natural Club. We are divided into two groups, the Allegros, under twelve years of Age, and the Andantes, over twelve. We meet every three weeks at the pupils' homes after school. We have a program of piano solos, songs and readings. After the program we have a study hour. The Allegros study American songs and their composers and the Andantes study famous piano compositions and their composers. Our teacher will give a prize for winning a contest at the end of the year. Each group will also give a public recital. The Allegros are giving the Mother Goose Recital taken from THE ETUDE. We like our club very much.

From your friend,  
VERNA ROSE RONUM (Age 10),  
North Dakota.

ANSWERS TO "AIDS TO MUSICAL SUCCESS"  
Answers: Scales, exercises, memorizing, duets, accompaniment, sight reading, musician.

Letters which owing to lack of space will not be printed have been received from the following: Irene Horton, Wilburna Harris, Helen Fox, Elizabeth Spencer, Helen Sheek, Robert Winters, Emma Bertram, Mary Forni, Mary Johnson, Jane Torbert, Elizabeth Caldwell, Bernice Beyer, Lorraine Hopkins, Zola Sistr, Doris Collier, Teresa Bram, Betty Blass, Alberta Leeds.

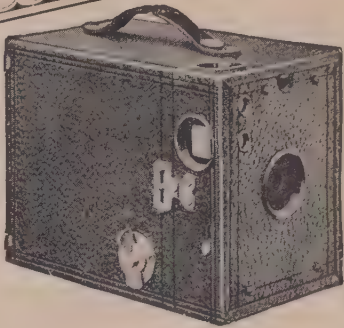


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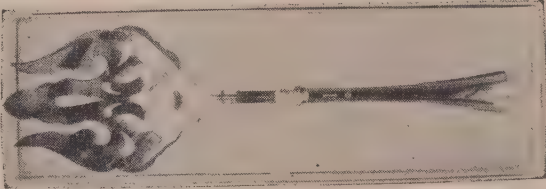
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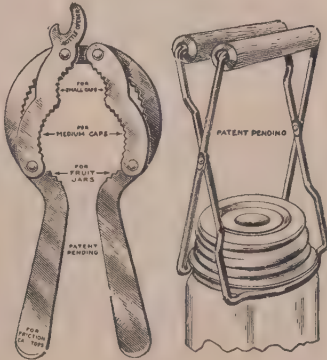
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# Choirmaster's Guide

FOR THE MONTH OF OCTOBER, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
SIXTH	<b>PRELUDE</b> Organ: Reminiscence .....Kinder Piano: Star of Hope.....Batiste  <b>ANTHEMS</b> (a) March On, Ye Soldiers .....Dale (b) The King Shall Joy in Thy Strength .....Baines  <b>OFFERTORY</b> Dwell in My Heart.....Wansborough (S. solo)  <b>POSTLUDE</b> Organ: March of the Archers Ewing-Barrell Piano: Marche Triomphale....Rathbun	<b>PRELUDE</b> Organ: Trio in G.....Mozart-Hamilton Piano: Slumber Song .....Arkadieff  <b>ANTHEMS</b> (a) Come, Holy Ghost.....Dicks (b) A Christian Life.....Heppe  <b>OFFERTORY</b> Now the Day is Over.....Wooler (Duet for S. and T.)  <b>POSTLUDE</b> Organ: Postludium ..W. D. Armstrong Piano: Prize Song.....Wagner-Bendel
	<b>PRELUDE</b> Organ: Hymn of Faith W. D. Armstrong Piano: Farewell to the Piano Beethoven  <b>ANTHEMS</b> (a) He Shall Feed His Flock Handel-Hanna (b) The Splendors of Thy Glory, Lord .....Lutkin  <b>OFFERTORY</b> A Little Prayer.....Preston (B solo)  <b>POSTLUDE</b> Organ: Chromatic Chorale W. D. Armstrong Piano: March of the Choristers.Keats	<b>PRELUDE</b> Organ: Moonlight on the Lake J. C. Marks Piano: Præludium in E Minor.Schuett  <b>ANTHEMS</b> (a) Vesper Bells.....Rubinstein-Hanna (b) Lead On, O King Eternal.Williams  <b>OFFERTORY</b> Heaven's Vesper Song.....Morley (A. solo)  <b>POSTLUDE</b> Organ: Community Grand March Kern-Mansfield Piano: March .....Hollender
	<b>PRELUDE</b> Organ: Who is Sylvia?Schubert-Barnes Piano: Sunday Morning.....Bendel  <b>ANTHEMS</b> (a) I Think of Thee, O God E. F. Marks (b) Blessed are the Merciful.....Reed (Women's Voices)  <b>OFFERTORY</b> How Sweet the Name of Jesus Sounds .....Stults (Duet for S. and A.)  <b>POSTLUDE</b> Organ: Minuet .....Bolzoni-Barnes Piano: Power and Glory.....Sousa	<b>PRELUDE</b> Organ: Estrellita .....Ponce-Kohlmann Piano: Barcarolle .....Ashford  <b>ANTHEMS</b> (a) O Saving Victim.....Colborn (b) Jesus, the Very Thought of Thee .....Roberts  <b>OFFERTORY</b> The Heart of God.....Stoughton (T. solo)  <b>POSTLUDE</b> Organ: March of the Acolytes Pitcher-Barrell Piano: At Evening .....Schumann
	<b>PRELUDE</b> Romance .....Preston Ware Orem (Violin, with Organ or Piano Accept.)  <b>ANTHEMS</b> (a) Jesus, Meek and Gentle.....Barnes (b) Preserve Me, O God....Morrison  <b>OFFERTORY</b> God Careth for Me.....Moore (S. solo)  <b>POSTLUDE</b> Organ: Marche Joyeuse .....Stults Piano: Marching to Peace....Roedel (Four hands)	<b>PRELUDE</b> Organ: Prayer .....W. D. Armstrong Piano: Woodland Idyl .....Zeckwer  <b>ANTHEMS</b> (a) Fear Not .....Hosmer (b) Hymn of Glory.....Woodcock  <b>OFFERTORY</b> Dawn of Peace.....Williams (Violin, with Organ or Piano Accept.)  <b>POSTLUDE</b> Organ: In the Gloaming Harrison-Barnes Piano: Adoration .....Atherton

Anyone interested in any of these works may secure them for examination upon request.

## EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

### The Trumpeter, by Hans Protiwinsky.



The first four measures contain a faithful reproduction of the trumpeter's blowing. The notes must be played with strong accent—or, as Italian directions say, *molto marcato*. Then in the thirteenth measure, and following measures, there are more trumpet calls. Think of some scene in the long-ago Middle Ages. Tall trumpeters are standing with their long curving instruments in their hands. Suddenly they raise the instruments to their mouths and blow a loud, sharp call which rings out on the listening air and then dies swiftly away. If you can imagine some such scene, it will help you so very much in playing this little piece with real expression. Mr. Protiwinsky lives in Vienna, Austria. His name is pronounced *Pro-til-vilm-skee*. You must always learn how to say the name of every composer whose music you study.

can tell that it is minor, not major. When you are doubtful whether a composition is in a major key or its "relative" minor, be sure to look at the last note or the last chord of the piece; this will almost always tell you. In measures thirteen and fourteen it seems as though we were about to be launched into C major, but a "cadence" in the next measure hurries us back to A minor. The middle part of the march is in C major and features the left hand melody.

### The Tin Soldiers' Parade, by A. Louis Scar-molin.



It seems to us there are an unusual number of accidentals in this little march, and that means that you must be unusually wide-awake or you will be missing some of them. By accidentals, as we have told you so often, we mean sharps, flats, and naturals (later on you will have to encounter double-sharps and double-flats, which are not to be found in the signature. This is a real addition to the rhythmic or chrestia repertoire.

### The Guard Mount, by William Baines.

Band effects are numerous in this spirited march. You have all, at some time or other, heard a good band, and you will see that this piece has lots of the traits we associate with band music. Be sure to notice the accents on the second beats in sections one and two. In these first two sections the right hand "has all the say," but in the third—which is called, you will remember, the "trio"—the left hand makes its message heard in measures five to eight. We cannot imagine a better piece for school marches than *The Guard Mount*; nor a better builder of technic.



### March of the Goblins, by Charles E. Overholt.



What child does not know what goblins are? Sometimes they are known as hobgoblins, or brownies, and they are a race of elusive little folk who are said by those who have seen them to look quite funny and dried up and to be full of pranks. Here we catch a glimpse of them as they march solemnly along, a long array of queer little shapes clothed in brown. In what key is their march written? There are no sharps or flats in the signature, which means that it is either in C major or A minor —and after playing just a few measures we

### Pirates Bold, by Mabel Madison Watson.

Captain Ben and his "four and twenty men" are real "sure-enough" pirates; and we are confident that you will enjoy meeting them in Miss Watson's easy, attractive march. The first half of the march is simple enough, but then the right hand has to play in the bass staff—which seems most difficult until you begin to realize that you are playing exactly the same notes as in the first half only playing them an octave lower. In other words, when you have learned the first half thoroughly, you have really learned the whole piece.



### Polish Dance, by Cuthbert Harris.



In triple time, like most Polish dances, this violin composition by a noted British composer, has a truly national "flavor." It should be played with fire, and rather rapidly. The Poles, like the Hungarians, are an excitable people; even in their dances their feelings run high. In Chopin's music you will recognize this quality. The violinist, playing only on the open strings, has a much easier time than the pianist. The former need do little more than count time.

## LETTER BOX

### DEAR JUNIOR ETUDE:

I am twelve years old and have been taking lessons about a year. I and another girl take our lessons together every Saturday. Last fall our teacher gave a Halloween party, and I played a solo and en-

joyed playing it very much. Sometimes in winter the snow is so deep here we cannot go to take our lessons.

From your friend,

LEONA SRSTKA (Age 14),  
South Dakota.

### The Wonder Child

By H. EDMOND ELVERSON

THE Eighteenth Century had just passed its noontide. Sleepy little Salzburg lay nestled among the mountains. The Archbishop's palace, from its post on a hillside, reared like a sentinel over the humble homes that stood "at attention" along the winding streets. And in one of these lived a wonder-child that, more than any other still so young, has captured the fancy of the world.

Stories we hear and tales we read of this child are so fascinatingly fanciful that almost, in imagination, one sees a fairy god-mother hovering over him.

Intervals that pleased the ear he picked out on the spinet before he could talk.

The second violin part of a difficult string quartet he played accurately before he could read.

At five he wrote minuets perfect in melodic outline, in harmony and in musical form.

His sensitive ear detected intervals so

small that his elders were bewildered.

When taken to play at court and introduced to the beautiful Empress Maria Theresa, he leaped into her lap and kissed her.

At Rome, and still but thirteen years of age, he attended service at the Sistine Chapel and then went back to his room to copy from memory the celebrated "Miserere" of Allegri of which transcriptions were forbidden.

And this was the child Mozart.

Musical history is full of these intriguing and stimulating episodes; and it is in order that our readers may learn to know these and to recognize, through their likenesses, the eminent contributors to our art, that we are presenting our New Etude Gallery of portraits and biographies of eminent musicians. Any of these which have been missed by our readers may be secured by correspondence with the publishers of THE ETUDE.

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## DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

## MARCH OF THE GOBLINS

CHARLES E. OVERHOLT

Allegretto M.M. ♩ = 108

useful number in the  
minor key. Grade 2.

The musical score for "March of the Goblins" is presented in a standard piano format with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto" with a metronome marking of 108. The score includes various musical notations such as dynamics (mf, f, p, dim, marcato), articulation (accents), and performance instructions (rit, D.C.). The piece concludes with a "Fine" marking and a "marcato la melodia" instruction.

Very characteristic. Grade 1

## PIRATES BOLD

MABEL MADISON WATSON

Play like a very slow March

There were four and twenty men On the ship of Cap-tain Ben, And they manned a Pri-va- teer On the roar-ing sea. told this old tale to me.

Copyright 1929 by Theodore Presser Co.

Guard Mount is one of the most spectacular and interesting of all military ceremonies. Grade 2½

## GUARD MOUNT

British Copyright secured

WILLIAM BAINES

Vivace M.M. ♩ = 120

*pp* Echo *a tempo*

*rit.*

*mf*

*p*

TRIO

*mf*

*p*

*fz*

*D.S.*

*D.C.*

\* From here go back to % and play to *Fine*, then play *Trio*

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## THE TRUMPETER

Modern and characteristic. Grade 2.

HANS PROTIWINSKY

Quickly M. M. ♩ = 126

*f molto marcato* *mf dolce*

*p* *Fine f marcato*

*pp dolcissimo* *f marcato* *pp dolcissimo* *D.C.*

*una corda* *tre corde* *una corda*

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For the violin, all on the open strings.  
Grade 1.

## POLISH DANCE

CUTHBERT HARRIS

Allegro moderato e con spirito

*mf* *mf* *f* *p* *Fine* *p* *D.C.*

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## THE TIN SOLDIERS PARADE

For Rhythmic Orchestra

A. LOUIS SCARMOLIN

**Moderato**

Sand Blocks  
Triangle  
Tambourine  
Castanets  
Cymbals  
Drum

**Moderato**

*mf* *sempre stacc.* *sf* *Fine*

**TRIO**

*mf* *Dal  $\text{al Fine}$*

## EDUCATIONAL STUDY NOTES

(Continued from page 601)

for example, knew it, can be felt in this sketch. The actual notes are simple, but a skillful performance will bring into play the faculty of imagination, the lack of which is the downfall of all too many pianists.

## Flattery, by Homer Tourjee.

Do not play this "valse etude" faster than a moderate tempo. It "runs along" under one's fingers so smoothly and easily that this caution seems to us desirable here.

In the A minor section bits of three kinds of scales are to be seen; the harmonic form of A minor; the melodic form of A minor; and the chromatic scale of A. See if you can identify these various types. It is the location of such details that makes memorizing an easy affair.

The section in F has a languorous atmosphere, almost Viennese. It will test your *legato* playing abilities.



HOMER TOURJEE

## Dancing Columbine, by Montague Ewing.

Columbine is a dainty creature compacted of frills and whims. Her tiny twinkling feet are agile, you may be sure; and the lightness of her steps is excellently imitated by the staccato right hand part of Mr. Ewing's pleasant composition.

The piece is really in three-part form (A-B-A') with the introduction repeated between B and A, as an interlude.

The second theme of the number continues the triplets on the first beats but employs the new rhythm.

As you can see, the key of C major is adhered to throughout.

## Estrellita, by Ponce. Arranged by Clarence Kohlmann.

Mr. Kohlmann is the famous organist of the Ocean Grove Auditorium in New Jersey. He is unusually adept as an arranger for the organ and has adapted this old melody to his instrument in a masterly way. The indications he has given regarding registrational effects will be a guide for the performer, even though certain stops—such as the tibia—may be lacking in the latter's organ.

## March of the Archers, by Montague Ewing.

Here is a four-hand piece, the construction of which is easily analyzable by the students who perform it. Its melodies are rousing ones, typical of the composer's style.

The Secondo part is well calculated to balance the Primo, and it has an individuality of its own which is commendable. The need for "team work" in all four-hand performances has been stressed before in these columns. The total effect should be that of one player, not two.

## Shadow Dance, by Giacomo Meyerbeer

Meyerbeer, whose name was actually Jakob Liebmann Beer, was born in Berlin in 1791 and died in Paris in 1864. His teachers were Zelter, Anselm Weber and Abbé Vogler. Of his operas, the most liked are "Dinorah," "L'Africaine," and "Les Huguenots."

The opera from which this "Shadow Dance" is taken was written in 1859 and was first produced in Paris. Five years later it had its American première. It is at the beginning of the second act that the aria *Ombra leggiera* (Light Shadow) is heard. It is sung by Dinorah upon seeing her shadow in the moonlight.

Eduard Schuett made this concert arrangement of the *Shadow Dance* with his customary skill. For the average student the greatest amount of study should be devoted to measures sixteen to thirty, counting from the first double bar. These measures contain enough "contrary motion" to bother hesitant minds and fingers. Pupils, however, who have learned Bach's *Two Part Inventions* carefully, will experience little difficulty with such measures.

Herr Schuett was born in Leningrad in 1856 and studied music at the Leipzig Conservatory. As a conductor, composer and arranger he has had extreme success.

## Danse des Clochettes, by W. Rebikoff.

The title means "Dance of the Little Bells." How cleverly the composer's first theme reproduces the sound of small, high-toned bells whose tinkling music is swiftly wafted through the air! And what a complete contrast is found in the second theme!

Rebikoff was born in Krasnoyarsk, Siberia, in 1866, and died in 1920 in Salta. He wrote operas, songs and piano pieces, but is known in America almost solely by the last. His powers as a melodist were very considerable. His training was received from prominent masters in Moscow, Berlin and Vienna.

In measures twenty-four and twenty-five we would suggest a retard, though this is not indicated by the editor. Then in measure 26, return to the *tempo* of the piece, following this return by an *accelerando* in the next measure, as you complete the upward chromatic run.

Lightness is the quality most needed in performing this composition—an observation which applies equally well to the *Shadow Dance* by Meyerbeer, which is also printed in this issue.

## Menuet from Partita I, by J. S. Bach.

Many of the old suites were called "partitas," a word which is pronounced *pair-tee-tahs*, with the accent on the second syllable.

There must be no time variation, such as *rubato* effects, in this *menuet*, with the exception of a very slight retard at the end.

Notice that the left hand in the first measure of the section in F plays two skips up, whereas in the first measure of the B-flat section it plays two skips down. This is a typical Bach mannerism. Throughout, the bass is full of life and interest, individual in every way.

Bach's two-part writing has never been equalled by any other composer. The correct execution of the two *appoggiaturas* in the "Menuet II" is indicated by the editor. The rule applicable here is that the *appoggiatura* note takes half the value of the following note.

## QUESTIONS AND ANSWERS

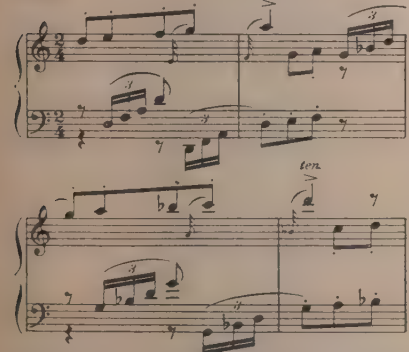
(Continued from page 615)

(sometimes diminished) according to its scale or the accidentals employed.

In "II" the *appoggiatura* must be played

Beethoven Sonata, Op. 2, No. 2

Ex. 2



with the bass note and, as nearly as possible, together with the principal note "a"; this is so that it may be, as intended, a continuation of the motive imitated by the left hand; it also takes the stress, the note following being staccato.

## ORGAN QUESTIONS ANSWERED

(Continued from page 606)

Philadelphia, at The Church of St. Luke and The Epiphany (under Doctor H. Alexander Matthews); at St. Clement's Church (under the Editor of this department); and in New York, at The Church of St. Mary the Virgin. Since your music committee seems to be "with you" and since the best results are secured by the methods you employ, we would

suggest that you ignore the assertions made, except to ask the person whether she considers the Philadelphia Orchestra, the Bach Choir of Bethlehem and many other such organizations to be "amateurish" because they have a conductor. Good judgment alone would dictate a decision in favor of the conductor.

# Music Supervisors

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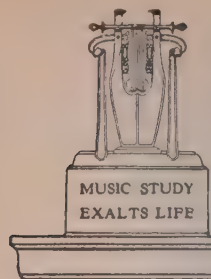
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# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



## HELPING THE TEACHER TO GET PUPILS

The one particular thing that Theodore Presser had in mind when entering the publishing field in the issuing of *THE ETUDE MUSIC MAGAZINE* and a short time later in organizing a mail order service for music teachers was a burning desire to help music teachers. He had had wide experience as a teacher, he had taught privately, had achieved success at the head of several college conservatories and had founded or reorganized the music departments at several colleges where now exist large conservatories handsomely housed in imposing structures in which large musical faculties teach hundreds.

It is not to be wondered that, with such a founder, it has been a historical policy with the Theodore Presser Co. to help music teachers everywhere. This year, an endeavor was made to place in the hands of every music teacher a sample of a handsome folder printed in four colors, designed as a teacher's professional announcement for securing new pupils. If you are a music teacher and did not receive a sample of this professional announcement folder, write immediately for a sample of it.

This beautiful folder sets forth in a clear, concise and convincing manner the value of a musical education. The use of this professional announcement folder is a convenient, inexpensive and result-producing medium for the teacher to utilize in announcing the opening of the Fall teaching season.

This is but a part of the publicity material produced by the Theodore Presser Co. to assist in directing attention to the value of music study. Only recently, thousands of copies of a large poster, carrying a picture that immediately conveyed the truth of the caption of the poster which read "It Always Pays To Study Music," were distributed to music dealers. The displaying of these posters in windows of music dealers throughout the country represents a valuable piece of propaganda in the interests of music teachers and music dealers.

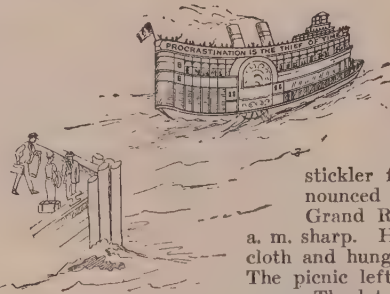
Theodore Presser Co. truly wants to help the teacher and will be glad to send the sample copy, promised above, of the music teacher's professional announcement folder which can be obtained in quantities at a very nominal price for use in a teacher's professional publicity efforts.

## EASY COMPOSITIONS FOR THE DEVELOPMENT OF TECHNIC AND TONALITY

FOR THE PIANOFORTE  
BY N. LOUISE WRIGHT

This book is nearly ready and in a very short time copies will be in the hands of advance subscribers. The number of advance of publication orders received for this book has been most gratifying and attests the composer's popularity with the piano teachers. Her works, even the easiest first grade materials, are always interesting as she has a knack of presenting the necessary technical drills in a most attractive form. In this little work, for instance, she introduces key signatures seldom found in pieces of the earlier grades. Being presented in the form of melodious pieces, they are certain to receive the youthful student's favorable consideration and thus will make a valuable addition to the early grades of any course of study. This is probably the last month during which teachers may order a copy of this work at the special advance of publication cash price, 25 cents a copy, postpaid.

## THE THIEF OF TIME



pleasure of seeing the boat steam out into the East River, and of reading the sign, "Procrastination is the Thief of Time."

We fear that many teachers who habitually procrastinate in ordering their musical needs may reach the opening of the season only to realize the bitter truth too late. It is for this reason that we urge our friends to order all of their season's music supplies without delay. It always pays.

WHEN Henry Ward Beecher, the great pulpit orator, was pastor of Plymouth Church in Brooklyn, it was the custom of the Sunday School to have an annual excursion by boat up the Hudson River. Beecher was a great stickler for promptness. Once he announced that the excursion boat, "The Grand Republic," would start at 8:00 a. m. sharp. He had a large sign painted on cloth and hung it over the side of the boat. The picnic left the wharf promptly at 8:00 a. m. The late comers to the wharf had the

## Advance of Publication Offers—August, 1929

Paragraphs on These Forthcoming Publications will be found under These Notes.  
These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

ALGERIAN DANCES—PIANO—R. S. STOUGHTON.60c	LIGHT OPERA PRODUCTION—GWYNNE BURROWS.60c
BLUE RIDGE IDYLS—PIANO—LILY STRICKLAND.60c	NECESSARY JINGLES FOR THE PIANO—BLANCHE FOX STEENMAN.....30c
BOOK OF TRIOS FOR PIANO, VIOLIN AND CELLO.75c	NEW PIANO ALBUM FOR YOUNG PLAYERS.....35c
CHANGES OF POSITION—VIOLIN—SEVCIK, OP. 8.....30c	NEW RHYTHMIC ORCHESTRA COLLECTION.....1.00
CLASSIC AND MODERN BAND AND ORCHESTRA COLLECTION—JOS. E. MADDY AND WILFRED WILSON—PARTS, EACH.....25c	OUR LITTLE AMERICAN COUSINS—LALLA RYCKOFF.....30c
PIANO ACCOMPANIMENT TO ORCHESTRA.....40c	PRACTICAL VIOLIN STUDY—FREDERICK HAHN.1.00
EASY COMPOSITIONS FOR THE DEVELOPMENT OF TECHNIC AND TONALITY—PIANO—WRIGHT.25c	REQUIEM MASS FOR TWO-PART CHORUS—G. FABRIZI.....35c
FIDDLIN' FOR FUN—ROB ROY PEERY.....40c	THE TEMPEST—SUITE FOR ORGAN—H. J. STEWART.....60c

## SUPPLIES FOR THE TEACHING SEASON

Season after season, for many years, we have been urging teachers to plan their work ahead so as to be ready to start their class or studio activities without the least delay or friction. One of the frequent sources of annoyance at the beginning of every school year is the private teacher's temporary lack of suitable teaching material. This, however, is easily prevented by means of an "early order." By this we mean an order sent to the supply house long enough in advance to insure receipt of the music on time. During these summer months our Order Department is handling a steady flow of "early orders." Many are for immediate shipment and others for delivery on or before a date specified by the teacher. The volume of this class of orders indicates plans for a busy teaching season. It also furnishes evidence of the extent to which teachers turn, or return, to the Theodore Presser Co. for their music supplies.

## PRACTICAL VIOLIN STUDY

A BOOK OF REFERENCE FOR ALL LOVERS OF THE INSTRUMENT  
BY FREDERICK HAHN

The work heretofore offered under the title "How to Master the Violin" is now presented under the new name, "Practical Violin Study."

The experience of a long career, both as a soloist and a teacher, are incorporated in this volume by one of the best known violin pedagogs of the present day. The book is not an instruction book or method. It is much more in that it takes up all phases of the violin and violin playing and thus it provides a reference work which will prove to be a valuable addition to the library of the really serious teacher and student. Together with interesting and helpful suggestions on violin playing in general, the book gives practical hints on mastering the difficulties in some of the standard violin works. There is a real need for a volume of this type and while it is in preparation, orders may be placed at the special price in advance of publication of one dollar a copy, postpaid.

## NEW MUSIC ON SALE

The monthly packages of New Music sent On Sale to teachers and singers are greatly appreciated by an ever-increasing number of patrons. These assortments of new teaching and recital material keep the teacher or singer up to date in needed music supplies and to a large extent obviate making special orders for additional material. Ever so many teachers depend upon the New Music packages to meet most of their requirements.

For the 1929-30 season there is now ready, or in preparation, the largest number of new issues we have had for several years. These new numbers represent the best efforts of recognized composers in all styles and grades. The New Music packages contain about a dozen pieces in assorted grades (mostly easy or medium difficulty). We ask to be permitted to send these new works On Sale without obligation to purchase. The first lot for this season will be sent out early in September. Thereafter each month until Spring. Discontinuance any time on request. Orders for "New Music On Sale" should specify the kind of music wanted—Piano, Voice, Violin or Organ. Teachers who are not now on our list for New Music should send their orders to reach us in time for the September package now being assembled.

## THIS MONTH'S COVER

The cover on this issue of *THE ETUDE* is a fanciful portrayal of some members of Nature's famous Symphony Orchestra of Insects. It was painted by Zack Hogg, an artist well known among the leading illustrators of the contemporary school. His paintings are being used to illustrate stories by such famous writers as Dr. Henry Van Dyke, Owen Wister, Zane Grey, Dorothy Canfield, Max Brand, Edith Barnard Delano and others.

Zack Hogg was born in Urbana, Illinois, but spent his years from infancy to young manhood in Kansas City, Missouri. He started his art studies with the intention of being a sculptor, but eventualities after his departure from Kansas City to continue the study of sculpture under Lorado Taft in Chicago and the belated discovery upon his arrival in Chicago that Taft was in France, turned him to illustration. His pursuit of fame in this field took him to New York where he studied under William Chase, Thomas Fogarty and Frank Vincent duMond. For years, his inspiration had been the wonderful work of N. C. Wyeth, the great American illustrator, and although N. C. Wyeth never takes pupils, Hogg's passionate desire to sit at the feet of this master illustrator and learn resulted in his taking up an abode at Chadds Ford, Pa., where the famous illustrator lives and works. Here Hogg has been for around eight years, fortunate in winning a kindly, friendly and helpful advisor in the celebrity whom he has set up as his model. At Chadds Ford, Zack Hogg lives with his wife and toddling son in the picturesque house that was Washington's headquarters during the Battle of Brandywine in 1777.

Zack Hogg, dark haired, tall and slender, is somewhere in his thirties and therefore may well be considered a young artist with greater glories ahead. The cover on the November 1928 issue of *THE ETUDE* was a special commission given him by *THE ETUDE*, and he also rendered the beautiful pen sketches illustrating James Francis Cooke's excellent suite of piano compositions entitled *Italian Lakes*.

Every Man Stamps His Value Upon Himself  
The Price We Challenge for Ourselves is Given Us  
Man is Made Great or Little by His Own Will

—Friedrich Schiller

## NEW RHYTHMIC ORCHESTRA COLLECTION

The Toy Symphony is the predecessor of the Rhythmic Orchestra. We have in our catalog a goodly number of the former. As a rule, however, the Toy Symphony is rather longer and more elaborate than the Rhythmic Orchestra piece. Moreover, many teachers prefer to restrict these latter to the percussion instruments only. Our new collection, in our own judgment, will surpass anything of the kind so far published, both in practicability and in musical interest. The complete book, including conductor's score, piano part and all instrument parts may be ordered in advance of publication at the special price, \$1.00 postpaid.

## NEW PIANO ALBUM FOR YOUNG PLAYERS

As one of the series of albums printed from special large plates, this new book should prove very popular. It will contain an unusually large number of teaching and recreation pieces by popular contemporary writers. These pieces are not to be found in any other collections. They are almost entirely in Grades I and II, and arranged, as far as possible, in progressive order. Every number in the collection is a little gem. Be sure to place your order for a copy of this valuable book while it is obtainable at the special advance of publication cash price, 35 cents, postpaid.

## ALGERIAN DANCES

SUITE FOR PIANO

By R. S. STOUGHTON

The author of this suite of piano solo numbers is so well known to ETUDE readers through his many excellent songs which have appeared in past issues that it is not surprising that the mere announcement of this new work from the same gifted source has brought such a highly gratifying response. The attractive numbers constituting this Oriental Suite may be used for interpretative dancing, as novelty piano solos, or they may be used as recreation material. They are about 4th or 5th grade. It is interesting to note that these dances were written originally for Ruth St. Denis and used with great success. While this work is in course of preparation, orders may be placed at the special introductory price in advance of publication of 60 cents a copy, postpaid.

## BLUE RIDGE IDYLS

SUITE FOR THE PIANOFORTE

By LILY STRICKLAND

In the past few years we have published several piano suites that have proved very successful, such as *Italian Lakes*, by James Francis Cooke, *From the Dalles to Minnetonka* by Thurlow Lieurance, *Moods from Nature* by Gordon Balch Nevin, etc. This new suite by Lily Strickland, based upon scenes of her native Blue Grass country, should be met with favor by pianists. The compositions are especially suitable for motion picture playing and will prove most interesting as drawing room recreations. Teachers may give them to the average pupil in the fourth grade of piano study. In advance of publication orders are being accepted for this suite at 60 cents a copy, postpaid.

## REQUIEM MASS

FOR TWO-PART CHORUS

By GEREMIA M. FABRIZI

This may be described as a "Utility Mass." It is so written that it will prove effective alike for Soprano and Alto or for Tenor and Bass voices. The score of this Requiem Mass is complete in all respects, containing not only the musical parts of the Mass, beautifully set in all cases, but also the *Propers* in the Gregorian mode which are frequently omitted from the printed score. The responses at the Preface, etc., are also given. This Mass will have the endorsement of the Society of St. Gregory. We anticipate that it will come very rapidly into general use. In advance of publication copies may be ordered at the special price, 35 cents, prepaid.

## NECESSARY JINGLES FOR THE PIANO

By BLANCHE FOX STEENMAN

The crossing of the thumb in preparation for scale playing deserves the closest attention. Young students are prone to become impatient with the necessary labor involved, but a wrong habit once formed is difficult to eradicate. A little book such as Mrs. Steenman's, which makes the practice of the various "crossings" interesting and pleasurable, will be highly appreciated by teachers. This work is now in process of production, to be ready soon. It will contain explanatory text and illustrations. The advance of publication cash price is 30 cents a copy, postpaid.

## OUR LITTLE AMERICAN COUSINS

SIX CHARACTERISTIC PIECES WITH WORDS FOR THE PIANOFORTE

By LALLA RYCKOFF

This is a very lively set of characteristic pieces, published together in one volume. They all exemplify various phases of our national life in a picturesque and playable manner. From the technical standpoint, they lie in about the second grade. This will prove a very useful recreation book, to accompany any course or method. All of the pieces would go well in recitals. This work is now on the press but copies may be ordered during the current month at the special advance of publication cash price, 30 cents, postpaid.

## FIDDLIN' FOR FUN, OR PLAYTIME FOR THE YOUNG VIOLINIST

A METHOD FOR THE YOUNGEST BEGINNER

By ROB ROY PEERY

This new book is intended to do for the very young violin student what has been done so splendidly for young piano students by a number of successful modern works. In the last few years piano teaching has undergone many changes. Violin teachers, however, have been rather conservative. This new book will do everything claimed for it, and for the young pupil, it will make violin study a delight rather than a task.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

## CLASSIC AND MODERN BAND AND ORCHESTRA COLLECTION

By JOSEPH E. MADDY AND WILFRED WILSON

We have been unavoidably delayed in this new and very important work but it is now advancing in production. The names of the two arrangers are so well and favorably known that this should be a sufficient guarantee of the general excellence of the collection. It is a collection for Band and for Orchestra, with a contents practically alike but the band parts and the orchestra parts are not interchangeable. The instrumentation in either case is very full and complete. The parts are not difficult to play but the general effects are rich and brilliant.

In ordering be sure to state which band or which orchestra parts are desired. The special introductory price in advance of publication for instrumental parts, either for band or orchestra, is 25 cents each, postpaid. The piano accompaniment for the orchestra book is offered at 40 cents, in advance of publication.

## BOOK OF TRIOS

FOR PIANO, VIOLIN AND CELLO

This new work is now well under way. All of the arrangements and original numbers have been written especially for this collection. A partial list of the contents is as follows: *Melody in D*, Williams—*Garden Roses*, Ritter—*Love Light*, Köhlmann—*A Breath of Lavender*, Preston—*An Old Palace*, Cooke—*Kamazur*, Haesche—*An Indian Tale*, Risher—*Song of Yearning*, Tolhurst—*With Muted Strings*, Noeick and others. The arrangements are all practicable and playable.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

## THE TEMPEST

SUITE FOR THE ORGAN

By H. J. STEWART

This new organ suite by a composer whose creations and musicianship have gained high esteem for him here and abroad is of a character that will make it extremely interesting to all good organists. The numbers in this suite have their sources of inspiration in Shakespeare's romantic "Tempest." While church organists may find use for portions of this suite, it is a treasure to be sought by concert and theater organists. There are five numbers in this suite and anyone alone is deserving of the price at which the entire suite may be secured by placing of an order in advance of publication.

The advance of publication cash price is 60 cents, postpaid.

## LIGHT OPERA PRODUCTION

By GWYNNE BURROWS

Amateur producers often expend a tremendous amount of energy in trying to get together a makeshift setting and in endeavoring to handle the staging of a musical play with all the attending details of handling the properties and arranging the stage work of choruses and principals. Others, just helplessly let many matters take care of themselves and go through to a performance that is barren of the finishing touches that would inspire the participants to better work and cause the performance to be highly successful.

Such conditions as the foregoing will be eliminated if the individual, or individuals, managing the performance of a musical play by amateurs draw upon the storehouse of information, advice and ingenious procedures covered in this book. Undoubtedly, this book will aid in making the most of possibilities in staging an amateur production and in helping the director, stage manager, principals and members of the chorus to "crown themselves with glory."

You may secure a copy of this book as soon as it is published by now becoming a subscriber to it for the low advance of publication cash price of 60 cents a copy.

## CHANGES OF POSITION

STUDIES FOR THE VIOLIN

By O. SEVCIK Op. 8.

We have taken a pardonable pride in the excellent editions of some of the most used Sevcik studies which have been added recently to the Presser Collection. All of these are edited by Mr. Otto Meyer, an authorized representative of Sevcik in this country, and they have created a most favorable impression upon violin teachers everywhere. The *Studies for the Changes of Position*, Op. 8 will complete the group selected for publication in the Presser Collection and will in every way uphold the favorable impression created by the preceding volumes of the series. These studies are essential to the student who is studying the higher positions, as they are an invaluable aid in developing ease and rapidity in moving from one position to another. The teacher or student will do well to place his order immediately for *Changes of Position* Opus 8, at the special price in advance of publication of 30 cents a copy, postpaid.

## ADVANCE OF PUBLICATION OFFER WITHDRAWN

It is with much pleasure, and no little satisfaction, that we announce to our patrons this month the publication of the *Studies in Musicianship*, Book Four, Selected Studies from Stephen Heller, edited by Isidor Philipp. This work, the first three books of which have been on the market but a few months, gives every promise of rivaling the success of the celebrated *Czerny-Lieblich Studies*. M. Philipp, Professor of Pianoforte at the Paris Conservatoire, is the foremost living pupil of Heller. Into this work he has put the love and reverence inspired in him by his great master, together with the fruits of his own teaching experience, offering the piano teacher a carefully arranged, graded and edited compilation of the Heller studies that will prove of invaluable assistance. The price for this, as well as for the previously published books of the series, is \$1.25.

(Continued on page 628)

## WORLD OF MUSIC

(Continued from page 565)

DITSON ENDOWMENTS for musical education in this country were left by the late Charles H. Ditson, in eight bequests of one hundred thousand dollars each. Yale, Columbia and Princeton each receives a fund to be known as the Charles H. Ditson Endowment. The New England Conservatory of Music, Chicago Musical College, College of Music of Cincinnati and Ann Arbor School of Music of the University of Michigan, each receives a fund to be known as the Oliver Ditson Endowment, in memory of the donor's father; while Harvard's fund is to be known as the James Edward Ditson Endowment, in memory of the giver's brother.

FOUR THOUSAND MALE VOICES united in the program of the Associated Glee Clubs of America, for their concert in Madison Square Garden, New York, on the night of May 24th.

R. HUNTINGTON WOODMAN started, on May 5th, his fiftieth year as organist and choir-master of the First Presbyterian Church of Brooklyn, New York. This is a most unusual record, if not unparalleled in American church history. It is also interesting to know that Mr. Woodman succeeded his father, the late Jonathan Woodman, to his present position.

ONE THOUSAND AND SIXTY-EIGHT MUSICAL EVENTS are reported to have transpired in New York City within the last season. Of these there were two hundred and twenty-three song recitals, one hundred and fifty piano recitals, seventy-five violin recitals and eighty-five joint recitals and other events of the concert type.

PRINCE ABDEL KADIR, once in line of descent to become Sultan of Turkey, is said to be a talented musician. Having lost his fortune, his six wives, and a valuable violin, he is reported to have been looking for a place in a cabaret orchestra.

THEODORE STEARNS, the American composer, at present in Germany, has been commissioned by the director of the Dresden Opera School to write the musical score for the Forest Festival, which is to be revived this summer. Previous to the war these folk-festivals were regular features in this wooded section glorified in "Grimm's Fairy Tales." Mr. Stearns, a pupil of Max Meyer-Olbersleben, was at one time editor of THE ETUDE.

ARTUR RODZINKI, who for several years has been assistant conductor of the Philadelphia Orchestra and guest conductor of the New York Symphony Orchestra, has been selected to lead the Los Angeles Symphony Orchestra, Georg Schmevoigt having resigned.

A CHRISTMAS MUSIC FESTIVAL is to be held at Victoria, British Columbia, during the coming holiday week. Carols and Yuletide ceremonials of six centuries will be presented in a series of concerts by Canada's most distinguished artists.

MANUEL DE FALLA has been nominated to membership in the Academy of Fine Arts of Madrid, to fill the place left vacant by the death of Manrique de Lara, the composer.

A FREE MATINEE OF OPERA is reported to be now given each week at the opera house of Königsburg in East Prussia. This is done to encourage the public to become familiar with the more modern works, as the people of the community are so wedded to their old favorites of such composers as Mozart, Verdi and Wagner, that they refuse to patronize performances of later compositions for the stage.

## COMPETITIONS

THE SWIFT AND COMPANY PRIZE of one hundred dollars, for a setting of Catherine Parmenter's poem, "Outward Bound," is again open for competition. Particulars from D. A. Clippinger, 617 Kimball Building, Chicago, Illinois.

THE PRIZE OF ONE THOUSAND DOLLARS, offered by Alfred Seligberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

THE EURIDICE CHORUS AWARD of one hundred and seventy-five dollars, for a chorus for women's voices, is again offered. The competition closes October 1, 1929, and particulars may be had by addressing, Euridice Chorus Award, The Art Alliance, Rittenhouse Square, Philadelphia, Pennsylvania.

PRIZES OF \$500 AND \$250 are offered by the New York Federation of Music Clubs in conjunction with the Women's Exposition of Arts and Industries, for choral compositions suited to federated women's choruses. Particulars may be had from Etta H. Morris, 169 Columbia Heights, Brooklyn, New York.

## SPECIAL THREE MONTHS INTRODUCTORY SUMMER ETUDE OFFER

The offer of a three months' summer subscription to THE ETUDE for only 35c (currency or stamps) expires the 31st of August, 1929. Take advantage of the opportunity presented by this offer to give your musical friends a treat. The amount paid for the introductory subscription will be cheerfully credited on the regular subscription price if the music lover wishes to continue as a subscriber. Here's a musical bargain which cannot be duplicated—15 ETUDES all for only \$2.00. The offer applies only to those music lovers who are not on our subscription list and who are not familiar with THE ETUDE.

## REPRESENTATIVES WANTED

Many music lovers add largely to their income by securing subscriptions to THE ETUDE MUSIC MAGAZINE. You too can be among these fortunate ones. You have a wide circle of musical acquaintances all of whom are ETUDE prospects. All of them need THE ETUDE, and all that is necessary, is to bring our splendid musical publication to their attention.

Write to us for terms. We can make you an interesting proposition and you can turn your spare time into cash.

## CHANGES OF ADDRESS

If you have had THE ETUDE follow you to your summer address and desire future copies to be mailed to your winter or permanent address, be sure to advise us promptly, giving us both the old and new addresses to prevent loss of copies.

## BEWARE OF SWINDLERS

We again caution all music lovers not to pay cash to strangers soliciting subscriptions for magazines. Invariably ask the solicitor to show you the contract or receipt. Read it carefully before paying any money. If you wish to place a subscription with a solicitor but are not convinced that he is reliable, take his name and address, send the full subscription price to us and we will credit the subscription to the solicitor calling on you. All representatives of THE ETUDE MUSIC MAGAZINE carry the official receipts of our company. These receipts are provided for your protection.

*School and Conservatory  
Orchestras Will Welcome This  
New Collection*

## Presser's Concert Orchestra Folio

21 Parts and Piano

The contents of this excellent folio will furnish superb material for the well-trained amateur, high school or conservatory orchestra. There is great need for really good material in an orchestra collection that is not too difficult for the average school organization. Many of the available concert folios are entirely too difficult. Here is an orchestra folio that is just the thing for the many student orchestras that are developing so rapidly in all parts of the country. The numbers comprising this collection are brilliant and showy without being difficult and the arrangements are full and satisfying throughout. Some of the contents are *Before The Footlights*, Preston; *In a Rose Garden*, Ewing; *Dance of the Rosebuds*, Keats; and *Concert Polonaise*, Engelmann; copyright numbers that have never appeared in any other collection. This folio is sure to prove a valuable addition to the library of the up-to-date organization.

Price, Each Part, .35; Piano Part, .65

*The First Violin and Piano parts of this  
Collection may be secured for examination*

**THEODORE PRESSER CO.**  
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### II. Songs for Men

EDITED BY C. W. LAUFER

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The former of these is one dollar, the latter thirty-five cents.

Publishers: The Westminster Press.

### Prima Donna

By PITTS SANBORN

Perhaps the author (known to us as musical critic on certain New York papers) would make this the feminine counterpart of Jean-Christophe, but with the difference that the spectacular life of a *diva*, not the secluded life of a composer, forms the material for the scenic background. Certain it is that brilliancy, glamour and the crystal gleam of success are never lacking.

While the various emotional developments of the author are dealt with, with a gesture of genuine understanding, we must comment most highly on the surety of touch with which progress in the operatic field of art is portrayed. The author knows his ground, be it the neatly cropped lawns of Byzantium, the clear-pointing sidewalks of New York, the wide forests of De Laurac or the sanded boards of an operatic stage.

This story is one of success—success such as seems reserved alone for great singers and actresses. (Did Jean-Christophe have success? We cannot remember, and somehow, with him, it did not seem to matter.) But Helma—to her success is the breath of life. Yet even she must look up, now and then, with the bewildered gaze of a child, and cry, "Lonely! . . . So that was the great and glittering consummation to which her sought and prized career had brought her!" Two volumes, 616 pages.

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Longmans, Green and Company.

### The Language of Music

By E. STANLEY ROPER AND R. J. WICKHAM

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242 pages.

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Price: \$5.00.

Cambridge University Press.

The Macmillan Company (American Agents).

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# THE ETUDE MUSIC MAGAZINE

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We are happy to announce these winners in the Grand Prize Contest for new subscriptions to THE ETUDE MUSIC MAGAZINE which ended April 27th, 1929. At the same time we want to express our hearty thanks for the splendid co-operation of all those who participated in the Contest and helped make it such an outstanding success. Whether or not you shared in the Contest, be sure to read the announcement below. It contains much of interest and profit to you.

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